

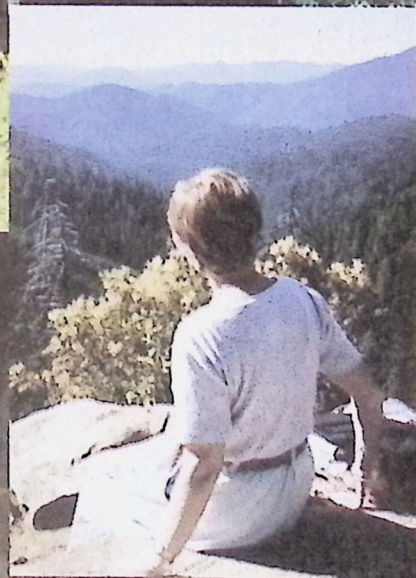
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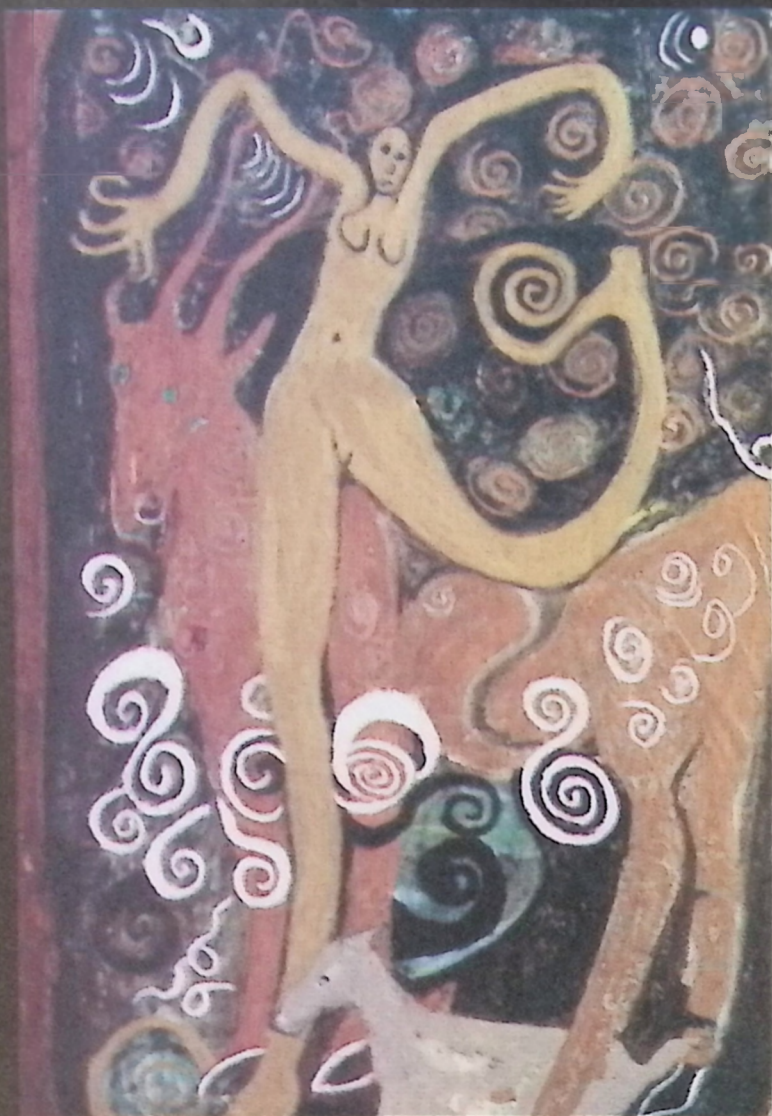
Monthly



The Oregon Caves Lodge

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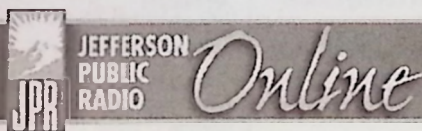
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ON THE COVER

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The Oregon Caves Lodge at Oregon Caves National Monument. See cover story page 8.

Photos by Fotoflax and Oregon Caves Company.

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JEFFERSON

Monthly

MAY 1996

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The Oregon Caves Lodge

Not all of the pleasures in the state of Jefferson can be appreciated without going underground, as visitors to the Oregon caves will attest. Sleeping with cold, wet stalactites and stalagmites isn't likely to make for a happy family vacation, however. Writer Fred Flaxman explores a close and cozy alternative.

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River Triptych

The rivers' flow is the lifeblood of the land; truly owned by no one and important to all. In three short excerpts from his book *Overstory: Zero*, writer Robert Leo Heilman finds gentle philosophy in the return of spring salmon, and in the contrast between his Umpqua River home and the concrete-bound Los Angeles River.

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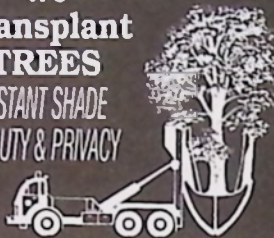
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TUNED IN

Ronald Kramer

The Butler Didn't Do It

I've always been interested in "the way things turn out." Maybe that's why I was a history major in college and like reading mysteries. But that perspective also applies professionally. It's fascinating to me to read magazines from the 1920s and 1930s to get, in contemporaneous words, the vision which people had of the significance of the introduction of radio, and later television, and how they thought it would "turn out." Usually, these episodes in time travel reveal the excitement and wonder of a dawning age, the promise of great social benefits and conclude with a sincere paean of hope for a better future. Even today, it is not difficult to find contemporary writing about the enormous benefits which our continuing explosion of information systems will bring us in the future. In fact, some of this literature has lately been winding up as federal law.

Occasionally, however, a clear-eyed realist sits in front of their 1920s crystal set radio, their 1960s television, or their 1990s computer, and—figuratively speaking—predicts an ending less conventional than "the butler did it."

Recently, a 1968 copy of the Saturday Evening Post caught my eye in an antique store. It was a special issue devoted to television's past, present and future. I bought it expecting a traditional cavalcade of television nostalgia. But, laden amidst the *Laugh In*, *Mission Impossible*, *Ed Sullivan*, *Howdy Doody* and *Arthur Murray's Dance Party* photos and articles, I found a few surprises. It's always difficult to be prophetic in such discussions. One has to be slightly daring to find an audience, but the more audaciously one looks into the future, the further astray from the target one's arrow may land. My daughter, for example, was convulsed over an unrelated article in this same issue which extolled the benefits of organized crime in an article entitled "The Mafia is Good For You." (I'm not kidding about this.)

Our media prophet took a *de rigeur* at-

tempt at predicting television's technological future. His vision included 3-D television screens and what eventually turned out to be the VCR—although in his lexicon it was the "videograph or whatever name is eventually coined for records that register a picture as well as sound." But, unusual in such an article, he wandered afield of the lights-and-buttons look at television and commented on his real concern: Who was going to end up producing the TV programs, and what would it mean?

The writer worried that the proliferation of cable television—which he referred to as CATV, or Cable Antenna Television, as it was then known—would create numerous new channels with little substance. And he offered some impressive prognostication about the implications of this evolution. He suggested that:

- The introduction of new cable networks would diminish the influence and audience of the three major networks, who would wind up playing reduced roles as media trend setters.

- Advertisers would like the introduction of cable networks because it would allow them to more narrowly target their advertising messages to more narrowly defined audiences.

- Media critics who welcomed the prospect of new cable networks—as a potential refuge from the mediocrity of "lowest-common-denominator" network programming—were dreaming intellectual snobs.

- New cable television channels would "merely be funnels for nationally produced and disseminated mass entertainment with no sense of responsibility to their communities." Quoting an earlier study from the National Association of Broadcasters (admittedly, hardly an impartial element in such discussion) it noted that "significant social values may be lost if community institutions [i.e., local TV stations] are allowed to be displaced... by the 'wire grid.'"

The article ended by pondering: "What

do we really want out of television?" The writer's answer seems chillingly insightful. He wrote, in part quoting the NAB study: "As society consumes more and more entertainment in high volume, it becomes increasingly difficult to satisfy or even to interest audiences. The appetite-jading process is unavoidably intensified by television, more than by any other medium, simply because of its central position in the average citizen's life. Jaded beyond recall with a four-day work week [well, he couldn't be right about everything, could he?] and lots of time to kill, it may be that we will turn to TV for ever more exotic escapism and more titillating titillation and let it go at that, leaving its real potentials untapped."

Apart from being a fairly accurate description of what has happened to television programming, the article made me think back to the bold sensationalism of the Mafia article a few pages earlier. While the conclusion that the Mafia was beneficial was pretty difficult to take, the writer arrived at that point through a traditional economic analysis. In effect, he suggested that—while some may not like it—the Mafia was delivering a wide variety of services, at a consistent level of quality, at a price which was deemed fair, to a significant number of consumers who regularly patronized them and wished to continue to do so. Ergo, so what's the problem?

It struck me that the argument about television programming may not be much different. Lots of words have been written over the twentieth century predicting that television will grow to present socially redeeming programming instead of titillation. And many prophets have foretold technological wonders which would make such feats either possible or probable.

But most Americans don't want to watch that type of programming. They prefer stock situation comedies and increasingly racy action shows instead of PBS or the Arts and Education channel. And the television industry gives them what they want to buy.

If that is so, then the promises that new communication technologies will make our world a better place is nothing more than a mirage. And that's pretty much the message our 1968 writer soberly delivered.

This time the butler didn't do it. We did.




Ronald Kramer is JPR's Director of Broadcasting.




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SPEAKING OF WORDS

Wen Smith

Visual Sign

It was time for my annual checkup for contact lenses. My wife and I waited in the doctor's office along with nine or ten others. One man had both eyes bandaged over. Another, sitting to my left, was reading a book through thick lenses. It was a book of jokes. He had a black eye.

"Wonder why they have so many patients at the same time," I said to my wife.

"Odd scheduling of appointments," she agreed. "We may have a long wait."

"Odd sign, too," I said. A sign posted on the wall said, "Due to emergencies, the doctor may see some patients out of order."

"All these patients must be out of order in some way," I said, "or they wouldn't be here to see the doctor."

"Well," my wife said, "I guess the doctor should see the out-of-order patients first."

"But how do they know which patients are out of order?" I said.

"I guess only the doctor could tell that," she said.

"And how do they know which ones have emergencies?" I said.

"I guess the doctor will have to see all these patients before he knows which to see first," she said.

"Probably the fellow with his eyes bandaged is an emergency," I said. "Or maybe this guy with the black eye," I said, nodding toward my left.

My wife picked up a magazine, and I turned back to ponder the sign on the wall.

"It's a bad sign," I said.

"What is?" she said.

"The doctor will see some out-of-order patients," I said, "not all of them. What if I'm out of order and he refuses to see me?"

"Don't talk paranoid," my wife said.

"Cross-eyed grammar anyway" I said. "It says 'Due to emergencies the doctor,' as if the doctor is due to emergencies. It should

say, 'Because of emergencies some patients will be seen out of order.'

"You don't have to be a word doctor to know about eyes," she said. She turned to her magazine.

I gazed around. The patient with the black eye saw me looking at him.

"Long wait," he said.

"Yes," I said. "How long have you been waiting?"

"About an hour," he said. "And I rode overnight on Amtrak from out of state."

"Had surgery on that eye?" I said.

"No," he said. "I have cataracts in the other one. This black eye is a berth mark."

"Oh?"

"Yeah," he said. "On the train I tried to get in

the wrong berth. That's a joke." He grinned and turned back to his joke book. I knew I shouldn't have asked.

"Maybe we shouldn't wait," I said to my wife. "Can a doctor who is careless with the language be trusted with a prescription pad?"

"Nobody else looks worried," she said.

"Maybe nobody else can see that sign," I said.

"You can see it all right," she said. "Maybe you don't need that checkup."

"You're right," I said. "Let's get out of here."

"Giving up?" said the guy with the black eye.

"Yeah," I said. "Due to an emergency, I'll see the doctor next month when I'm out of order." □

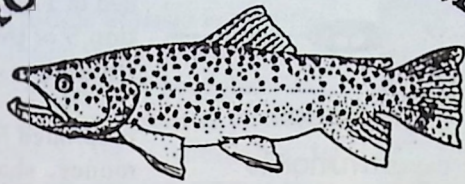
Wen Smith's commentaries are heard Mondays on the *Jefferson Daily*. Wen, who lives in Ashland, is also heard occasionally on *Monitoradio*. He writes a syndicated column, and his essays appear regularly in *The Saturday Evening Post* and other publications.

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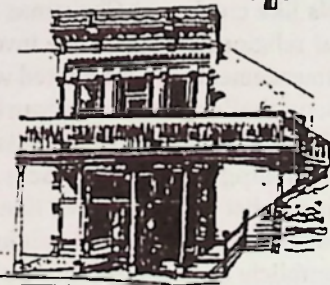


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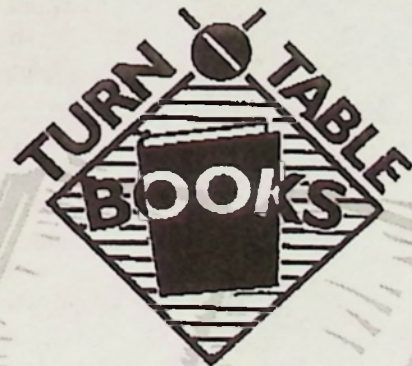
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JEFFERSON OUTLOOK

Russell Sadler

Can't Vouch for Education in Oregon

The Congress voted to pay private school tuition for some Washington, D.C. low-income children with federal tax dollars. Congressional Republicans want to extend the pilot program to 100 "blighted" cities.

The Wisconsin Supreme Court will decide the constitutionality of expanding Milwaukee's private school tuition voucher program throughout the state.

The St. Paul, Minn. school board rejected Gov. Arne Carlson's private school voucher program and substituted a school choice alternative for St. Paul's 43,000 public school students.

These school vouchers are financed with public tax money that permits parents to send their children to a public, private or religious school of their choice. Many religious conservatives cheer these developments despite the legal challenges.

Advocates of spending tax money for private religious schools include the emerging Christian wing of the Republican Party and religious denominations troubled by the rising costs of parochial schools. Other advocates include people who argue the government has an obligation to provide poor families the same choice of private schools as families that can afford private tuition.

It is not clear whether financing private religious schools with public money violates the U.S. Constitution's prohibition against establishing state religion. The debate will be resolved by a U.S. Supreme Court interpretation.

These voucher schemes to finance private religious education are not legal in

Oregon. The Oregon constitution written in 1859 is much more specific about spending tax money for religious purposes than the U.S. Constitution's Bill of Rights ratified in 1789. Article I, Section 5 of the Oregon constitution reads:

"No money to be appropriated for religion. No money shall be drawn from the public treasury for the benefit of any religious [sic], or theological institution, nor shall any money be appropriated for the payment of any religious [sic] services in either house of the Legislative Assembly."

Oregon's founders were creative spellers. They were also extremely

skeptical of mixing religion and secular government. Oregonians' skepticism continues to this day. A succession of Oregon Supreme Court opinions over 100 years consistently hold that "no money" means no money. That is why traditional religious symbols like creches at Christmas and traditional religious practices like invocations at commencements are prohibited when the truculent challenge them in court. In the battle between bellicose belligerents who insist on rubbing Oregonians' faces in their fundamentalist piety and civil libertarians easily offended by traditional religious practices, publicly financed religious practices usually end up banned. Oregon's forbearers intended it that way.

Efforts to repeal this strict prohibition in the Oregon Constitution and replace it with the broad, vague establishment clause of the U.S. Constitution failed in 1973 and 1990. Both efforts were led by fundamentalist Protestant and Roman Catholic parochial school officials in alliance with

“
THE OREGON
CONSTITUTION IS
MUCH MORE SPECIFIC
ABOUT SPENDING
TAX MONEY FOR
RELIGIOUS PURPOSES
THAN THE U.S.
CONSTITUTION'S
BILL OF RIGHTS.”

Oregon members of the Libertarian Party. Both efforts failed by larger margins than the sales tax. The libertarians who unsuccessfully tried to convince Oregonians to permit private schools to get their hands into the public till are still peddling their anti-government wares in the pseudo-academic disguise of the Cascade Policy Institute in Portland.

Those who want the Oregon Legislature to appropriate tax money to private religious schools or funnel federal tax money to private religious schools through state agencies must convince the rest of us there is some justification for extracting money from all taxpayers, then spending it on religious education unacceptable to many. The fundamental principle at issue is no different than anti-abortionists who argue it is unacceptable to spend their tax dollars on a medical procedure they regard as murder.

Public schools are accountable to elected officials for the tax money they spend—at least in theory. It is not always done right or even well, but public accountability is there in theory. Private schools are accountable to no one but teachers, students and parents. That is the way things ought to be as long as they are spending their own money. Few states makes it easier to establish and operate private schools or home school children than Oregon—as long as no public money is involved.

Public money always comes with strings attached. Public accountability is the price of using the power of government to extract money from us all.



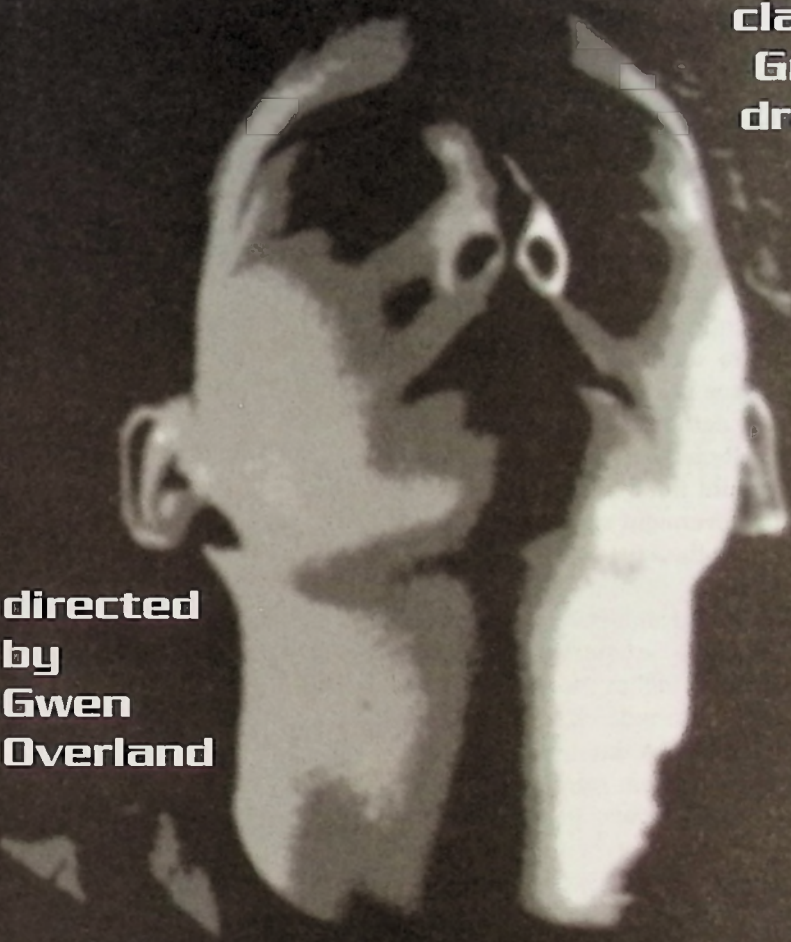
Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can also visit Russell on the Internet at <http://www.jeffnet.org/russ.html>. Members of JEFFNET, the Internet service of the Jefferson Public Radio Listeners Guild, can participate in a civic affairs forum moderated by Russell through the JEFFNET Control Center.

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The Oregon Caves Lodge

*Quiet comfort near Oregon's
beautiful underground*

My wife and I never heard of the Oregon Caves until we moved to southern Oregon five years ago. I noticed the designation on a map when I was planning a trip to the coast. No one mentioned this national monument to me, and we never seemed to have the time to make the necessary detour at Cave Junction from the Redwood Highway—a detour I would finally find out is well worth an overnight stay.

After first noticing the existence of the caves themselves, two more years passed before I read about the Oregon Caves Lodge—a six-story lodge built in 1934 for visitors to the area. That building sounded interesting, since it included a dining room with a mountain stream running through it. Nevertheless, another two years passed before we made our first trip to the caves and stayed overnight at the lodge. We were in the car less than two hours door-to-door from Medford.

Just as well it took us all this time to discover this little-known gem, because five years ago we might not have liked it so much. According to Norm Heyden, the current general manager, “age had been getting to the building.” The boiler didn’t work, back then. Neither did the radiators. In the middle of the winter, 34 degrees was the highest temperature obtainable—indoors. Almost everything was in need of repair, replacement or cleaning. The place was in such sad shape that Heyden twice turned down the general manager job when it was offered to him three years ago, but changed



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his mind after a second visit, when he started to see the tremendous potential of the place.

Now virtually everything has been redone—and none of it at public expense. Although the 480 acres of the Oregon Caves National Monument are owned by the federal government and controlled by the National Park Service, the lodge itself was built by private enterprise and is now owned by the Estey Corporation, a company whose principal business is vending machines and food service. It is the Estey Corporation which has footed the bill for the hotel’s restoration. This contrasts with the Crater Lake Lodge, which is owned by the federal government and took \$15 million of

public funds to reconstruct. Estey is the authorized concessionaire of both the Crater Lake Lodge and the Oregon Caves Lodge, and they manage the Oregon Caves as well.

Heyden speaks with great enthusiasm and justifiable pride about what his crew has accomplished at the Lodge. The beautiful main staircase, whose see-through steps are made of polished wood, had been covered with 17 layers of paint over the years, all of which were painstakingly removed. The front desk counter was sanded down to the beautiful, original wood. Five bathrooms a year have been redone, so that 17 had been rehabilitated as of this writing, and the remaining three should be finished by the end of this year.

Since the lodge has only 22 guest rooms, and very few visitors all winter, it is difficult to imag-

ARTICLE & PHOTOS BY
Fred Flaxman

ine how this venture can be financially profitable, especially since it takes a summer staff of 68 to 72 people, and a winter crew of 12 to 15 people to keep things going.

There have never been telephones or TVs in the rooms, and there won't be now, as a very conscientious effort is being made to keep the original 1934 atmosphere—including the peace and quiet. But the old crank telephones were never removed from the hallways, and they are being made to work once again, so that guests can easily communicate with the front desk.

The Lodge is covered with Port Orford cedar bark, which makes the structure blend in with its environment like a giant treehouse. It is constructed in a canyon in such a way that, from the entrance side, only three of its six stories are above grade. There are two fish ponds on this side of the building with waterfalls between them. The water then passes through the dining room, one flight below ground, where it is tamed in a series of rectangular beds, covered with artificial plants, before it goes out the other end, down another two flights to the canyon below.

This peaceful, innocent-looking stream was not so picturesque in 1964. At that time, 21 inches of snow followed by 21 inches of rain resulted in a flood which brought solid mud to the first three floors of the building. The flood ruined the restaurant's hardwood floors, which are still covered by carpeting today.

The lobby features a huge stone fireplace and—according to Heyden—the country's largest collection of original Monterey furniture. These chairs and tables were produced by woodworking artist George Mason from the 1920s until 1943. Only 159 pieces of each design were made. The Lodge's collection was originally

purchased for \$20,000. Visiting actress Suanne Langston told Heyden that a single Monterey chair now goes for \$5,000—but you can sit on one here for free.

Our room was comfortable, pleasant and functional, but not really attractive. The walls and ceiling were covered with a brownish, glazed, ugly but practical fire-retardant Firtex. Exposed sprinkler system pipes and an undistinguished central lighting fixture completed the view up. The wall had one Kmart-style framed photo of a woodland scene—taken someplace else. Our bathroom was one of the few which had not yet been redone, so it didn't even have a hook on the back of the door to hang your clothes before you hopped into the age-worn bath/shower.

Our sleep was disturbed first by the loud, banging noise of the old-fashioned radiators heating up, then by being too hot, and, finally, by noisy crows at sunrise. But, somehow, this sounds worse in print than it was in reality.

The restaurant, which is only open for dinner, served good, unpretentious, simple American food. I had an excellent, tender little filet mignon wrapped in bacon. My wife had the fresh fish of the day, which she enjoyed immensely.

But we liked the food in the coffee shop even better. The 1930s-style cafe specializes in old-fashioned ice cream fountain deserts, which are wonderful if you can only make yourself forget everything you've learned about healthy nutrition since then. The coffee shop is also justifiably known for its club sandwich, which is hefty enough to stuff two normal-size adults. My wife and I split one of these with the knowing approval of our broad-smiled waiter. The accompanying French fries were the best we've had in southern Oregon.

The Oregon Caves themselves are certainly worth a visit—provided you're physically fit enough to climb about 500 stairs and dressed appropriately for humid, 41 degree temperatures at any time of the year. They are not as spectacular, CONTINUED ON PAGE 15

PREVIOUS PAGE: A tamed mountain stream passes through the dining room of the Oregon Caves Lodge.

BELOW: The lobby of the Oregon Caves Lodge.

How to Get There

The Oregon Caves National Monument is located 20 miles southeast of Cave Junction on Oregon Route 46. The Caves can be reached by traveling either 50 miles south from Grants Pass, Ore., or 76 miles north from Crescent City, Calif., on U.S. Route 199 (The Redwood Highway). The last 8 miles of Oregon 46 are narrow and winding. They're picturesque but not recommended for towing trailers, due to the narrow roads, infrequent turnarounds and lack of parking space.

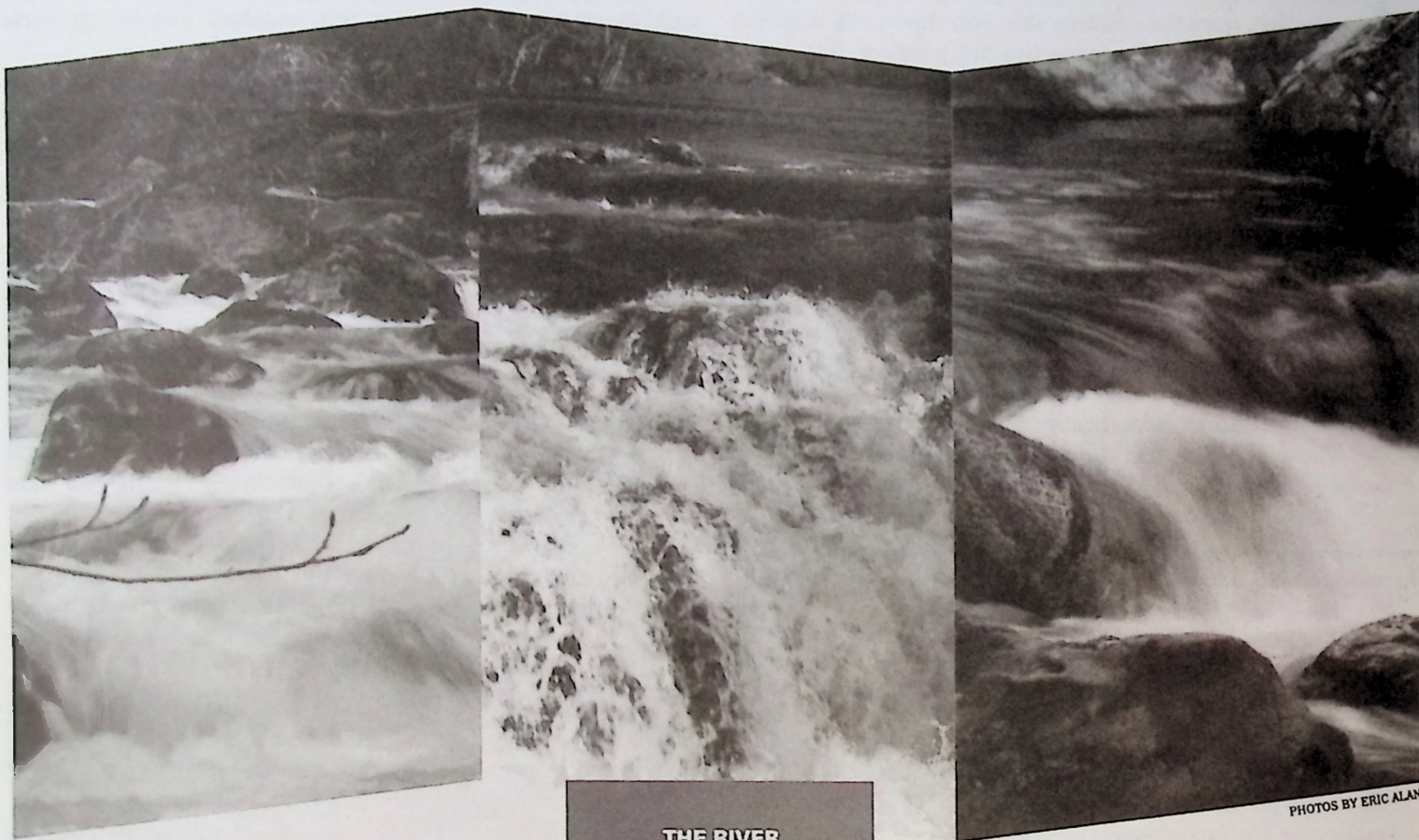
Are You Fit for the Caves?

Children must be able to climb a set of test stairs unassisted and must be at least 42 inches tall to enter the caves, and childcare services are not available. The cave tour is considered strenuous and is not recommended for people with heart, breathing, or walking problems. The entire route, including cave passage and exit trail, is nearly a mile in length. The route includes over 500 stairs, most of which are steep and wet. The exit trail is at a 16% grade.



River Triptych

Thoughts on rivers free and channeled



... I ...

HOME RIVERS, HOME VALLEYS

When my wife and I moved to the Umpqua back in 1975, a big part of the reason we settled in this valley was that there is a river here. We grew up in Los Angeles and having a river was something new and exciting. Swimming, rafting and fishing the river, or just seeing it out our living room window, made us feel like millionaires even though we were barely getting by.

It's easier now to forget just how important the river is to our lives because it is always there, present in just about everything we do. Trying to appreciate it is like trying to appreciate air or sunlight or the roof over our heads or each other.

A few years ago, when our son was seven years

THE RIVER
HAS ITS OWN
AGENDA,
ONE THAT
DOESN'T
RECOGNIZE
MERELY HUMAN
NEEDS.

EXCERPTED FROM
OVERSTORY: ZERO,
BY UMPQUA AUTHOR

Robert Leo Heilman

old, we flew down to Los Angeles for Christmas. The boy was born here in Roseburg and on the flight I was trying to see through his eyes, as fathers do, wondering what he'd think of the overwhelming reality of a major city. Some day, I knew, he'd grow up and decide for himself whether to live in the small town of his birth or to move.

It's an important question in many ways, both for the family and for the place where we live. Four generations of migrations, from Kazakhstan to North Dakota to California and now Oregon has allowed our family to survive but left us poorer too, as the miles and the years pile up to cut us off from our past. The valley too suffers when the young leave and the land falls to new people who don't understand its limits. It takes long years of gener-

ations living in a place to build both the family and the culture that can allow it to survive.

Sitting next to the boy as we came in to Hollywood/Burbank Airport I watched him looking out the window at the San Fernando Valley below. He pointed over toward the Santa Monica Mountains in the west and asked me, "Dad, what's that big gray thing over there?"

"Oh, that's the Ventura Freeway." I told him, "Sure is big, ain't it? Look at all those cars. You never see a freeway that big at home."

"No, Dad," he said, "not the freeway—that thing right next to it, the big concrete thing."

"Oh that. Well, that's the Los Angeles River." I told him, and he looked at me in disbelief, then, when he realized that I wasn't kidding him, his face contorted in revulsion.

"That's a river?"

"Well, yeah, sort of." I told him, "At least it used to be but they paved it back before I was born, back when my big brothers were little. It's just a big storm drain now, dumps all the rain water out to the ocean, but it used to be a real river with fish and trees and all."

... II ...

THE SMELL OF HOME

Upriver from Tiller the river pours through a narrow channel between gray basalt rock faces into a deep, still pool where salmon circle slowly, waiting for fall rains. The Spring Chinook salmon arrive here in June after a two hundred mile journey upriver from the ocean.

The salmon know the smell of home, the scent of jasper, basalt, porphyry, quartz, agate and tufa carried by the waters from the gravel beds they were hatched in. Patiently, they work their way against the current returning from the Aleutian Islands home to the South Umpqua.

They wait out the long summer months when the river slows and the water grows warmer, never eating, living on the fat stored in their huge bodies. On summer mornings you can see them from the cliffs above, silvery ghost shapes in the sun dappled waters below, moving in a slow, solemn circle dance.

They are a bruised and battered lot, bearing the marks of their passage, old wounds from seal bites, fish hooks, nets and the scraping of rocks encountered in the riffles of the home stretch. Their flesh, once firm from the arctic feeding grounds, grows soft in the warm river water. Fuzzy white patches appear on their scaly sides, the mark of infection and a sign of approaching death.

They are prisoners here for awhile, holding in the deeper pools scattered among the shallow upper reaches of the river, rising in the cool, quiet morning hours and hiding in the depths when the afternoon comes bringing heat and the campers and bathers who splash about on the surface.

Evening comes, and the humans leave. Blacktail deer come down to drink. The firs and cedars cast long shadows across the pool. The clever-handed raccoons fish for crawdads along the edges and silence returns to their watery world with the night.

There is a quiet joyfulness to their languid circling—not the exuberance of their leaping struggle through white water on their way up here—but a deeper joy made of patience, survival and expectation. Their long journey is nearly over, the uncounted thousands of miles behind them. Soon the rains will come and they'll

swim upriver on the rising waters as their ancestors have always done, to dig their nests on gravel bars, and lay their eggs in the waters of home.

... III ...

WHO OWNS THE RIVER?

The Los Angeles River is a good example of what happens when we see of our world as a collection of unrelated things that we can tinker with to achieve a particular end. What happened to the river also happened to the valley and the people, because, in reality they don't exist as isolated parts but coexist as something much more complex than the sum of those parts.

The river is not a flood channel, or a water supply, or a source of hydraulic power for generating electricity, or a way to get from one place to another, or a playground, or a fish hatchery. It is first and foremost itself.

We hear talk about conflicting interests in water ownership—recreation, wildlife, irrigation, land values and economic development. But it's important to remember that these are all human concerns and that the river itself has its own agenda, one that doesn't recognize any merely human needs.

Who owns the river? State and federal agencies, urban water and sanitation districts, power companies, farmers, home owners, and sportsmen all lay claim to it. But, really, how can anyone own a river?

Ownership implies control. Have you ever stood by the river bank during the high water and watched the flood roaring past, seen those huge waves carrying logs and debris? Can anybody own the flood? Who owns the sunlight on the water? Who owns the osprey's flight? Who owns the raccoons reaching under rocks for crawdads at night? Who owns the sound of whitewater rapids or the color of maple trees in the fall? They're not yours or mine at all; they're the river's.

In many ways, we've got the whole notion backwards. We don't own the river—the river owns us. We are its people, the people of the Umpqua. Everywhere we go in our valleys we are forced to encounter the river. When we give directions we say "upriver" and "downriver" or "across the river" instead of "east" or "west" or "north" or "south."

The river is an inescapable fact of life here. It shapes us even more than we shape it. We need it more than it needs us. It was here before we were and it will still be here long after we're gone. We can dam it, channel it, pump water from it, build bridges over it, but in the end whatever we do is only temporary, because the river will do what it's going to do. It has a strength and a patience that are beyond our own and a wisdom that is beyond our understanding.

At best, we can hope to live in some kind of harmony with the river, but that's only possible if we approach it with a great deal of humility. All of the mistakes we've made, the problems we've created, have come from our arrogance in thinking that somehow we understand the river and can manipulate it for our own purposes.

Back around the turn of the century Los Angeles County was the top farming county in California. I can still remember driving through the San Fernando Valley as a child and seeing farmers working their fields while housing projects were springing up all around them. My father once told me about coming to Los Angeles in the 1930's. He used to hunt ducks and geese in the San Fernando Valley marshes. The old nickname

CONTINUED ON PAGE 33

RETAIN JUDGE MACKAY



District Court Judge for Josephine County

- **JUDGE MACKAY** was raised in Ashland, Oregon. Served in the U.S. Marine Corps from 1960-64. Graduated from Southern Oregon State College in 1970. Taught elementary and middle school in Jackson and Josephine Counties from 1970-81. Graduate of Willamette University College of Law, 1984.
- **JUDGE MACKAY HAS EXPERIENCE**
District Court Judge since 1989. Presides over more than 45 trials each year. Trial lengths range from one day to six weeks. Trials include personal injury, child custody, burglary, robbery and aggravated felony murder. Makes rulings in more than 1,000 cases each year.
- **JUDGE MACKAY IS IMPARTIAL**
Listens and considers each position. Rules according to law and facts, not personal preference or bias.
- **JUDGE MACKAY IS DEDICATED**
Open door policy assists litigants and keeps court work moving. Extra-judicial activity includes: State Judicial Education Committee since 1991; developing and implementing legal education and ethics programs for Oregon's Circuit and District Judges.

VOTE TO RETAIN JUDGE MACKAY

Authorized by Committee to Retain
Judge Mackay
P.O. Box 5113 • Grants Pass, OR 97527



NATURE NOTES

Frank Lang

Darlingtonia

One of our endemic plant marvels is the insectivorous *Darlingtonia californica*. The California pitcher plant, or hooded cobra lily, is found in sphagnum bogs along the Oregon coast near Florence; inland to southwestern Oregon; and in northern California to the Sierra Nevada and the Trinity Alps. In the interior, the plants are usually found along streams or in seepages on steep slopes in areas with serpentine soils.

The plants trap insects, attracted by sight and smell, in their upright tubular leaves. Small nectar glands cover the surface of the pitcher-like leaf, especially on the "moustache" that hangs down in front of the mouth and around the thickened "lips" of the opening. Once inside, flying insects are attracted to light entering the hood through transparent "windows" in the ceiling. After buzzing around inside, insects land on the smooth waxy interior surface where they slide toward the pool of fluid at the slender base of the pitcher. On the way down, they pass over stiff, downward-pointing hairs that will prevent their upward escape. In the bottom of the tube they drown.

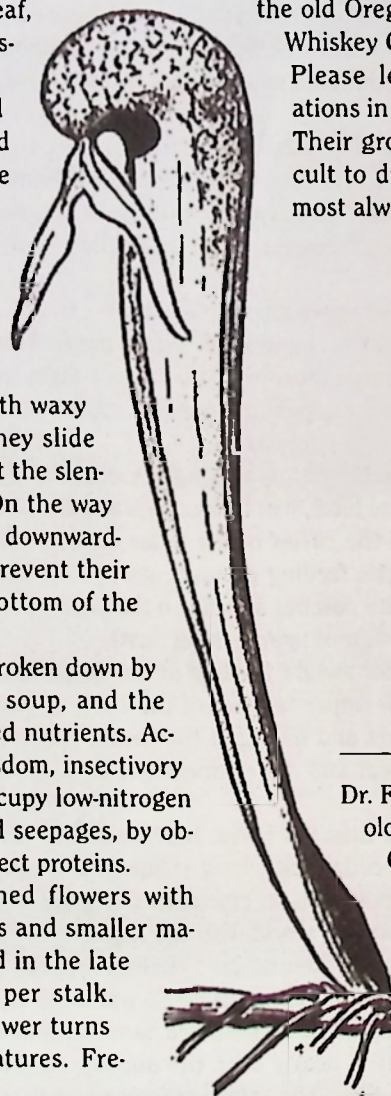
Insect carcasses are broken down by bacterial activity in the soup, and the plant absorbs the released nutrients. According to traditional wisdom, insectivory allows darlingtonia to occupy low-nitrogen sites, like these bogs and seepages, by obtaining nitrogen from insect proteins.

Attractive down-turned flowers with large yellow-green sepals and smaller maroon petals are produced in the late spring, a single flower per stalk. After pollination, the flower turns upright as the fruit matures. Fre-

quently, last year's upright capsules can be seen scattered among the new blossoms.

There is an hypothesis that the insects and pitcher plants have a mutualistic relationship, that is, both partners benefit. How? Not all insects may fall prey to the pitcher, and more might benefit from nectar than die in the soup. The pitcher plant profits from the supply of nitrogen.

To find pitcher plants, visit the Darlingtonia Wayside near Florence on the coast, or go to the Illinois Valley. There are nice bogs along the Eight Dollar Mountain Road west of Highway 199 near Selma and where the old Oregon Mountain Road crosses Whiskey Creek southwest of O'Brien. Please leave these wonderful creations in the wild where they belong. Their growth requirements are difficult to duplicate, and cultivation almost always fails.



Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Our Weakening Web

The Story of Extinction

From now through June 16, the Pacific Northwest Museum of Natural History in Ashland will present *Our Weakening Web*, an exhibit which explores the extinction of earthly species. The exhibit is now traveling nationally, after being created by the Cincinnati Museum of Natural History.

Our Weakening Web aims to show the historical role of extinction in a way not always thought of: as a natural process occurring since the beginning of life on earth; often quite tragic, yet sometimes in the long run a process which allows a new diversity of life to rise. The exhibit explains how humans are affecting the current extinction rate by making changes to the global environment, thereby contributing to the current decline of species diversity. This current decline is considered by some scientists to be developing into the greatest mass extinction in history. The exhibit also suggests changes people can make to decrease their impact on the environment, and to help preserve biodiversity.

Like other exhibits at the museum, *Our Weakening Web* utilizes a combination of interactive elements such as computer games, video and sound, along with lifelike three-dimensional dioramas and other creative hands-on displays. In total, the exhibit gives a comprehensive picture of the history of extinction, from over 530 million years ago until the present day. Several periods of mass extinction have occurred, including ones caused by gradual climactic changes, and others caused by more trau-



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matic events, such as the meteorite impact off the coast of Mexico 65 million years ago—now widely believed to have caused the extinction of the dinosaurs. Some of these extinctions have caused such a depletion of diversity that only one of twenty species alive at the time survived. The hardy cockroach is one such proud survivor, much to the dismay of those in the modern day who would gladly cheer its extinction.

Our Weakening Web aims to show, in the end, that not all the news is bad: that positive changes to protect the environment and preserve biodiversity are under way, globally, and that individuals have the power to make a difference in that effort.

Admission to *Our Weakening Web* is free to Museum members; it's included in the admission price for non-members. The Museum is located at 1500 E. Main Street in Ashland. Museum hours are 10am to 4pm, Wednesday through Friday; and 10am to 5pm, Saturday and Sunday. More information about the exhibit and the Museum may be obtained by the curious at (541) 488-1084.

IM

BY

Eric Alan



URL Directory

Chateaulin

<http://www.jeffnet.org/chateaulin>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org/jnet.html>

Northwest League of Professional Baseball

<http://www.projecta.com/nwleague>

Project A Software Solutions

<http://www.projecta.com>

Software Boutique

<http://www.projecta.com/swb>

Southern Oregon Visitors' Association

<http://www.sova.org>

Bob Sullivan Restorations

<http://www.jeffnet.org/sullivan>

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TUNE IN

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DEAD**  **HOUR**

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ONLINE

Roger Mellon

The Virtual Adventurer

Maybe you're a Winnebago Warrior that craves the traveling comfort of an 18 cylinder diesel behemoth with full satellite hookup and dual reclining captain's chairs.

Or maybe you're a Mountaineering Eco-jock that finds Nirvana in freeze-dried peppersteak cooked on a miniature pipe bomb at 10,000 feet.

Perhaps you are a Euro-Adventurer, hopping flights from one exotic locale to another, sipping expensive wines and delighting in the dialects of indigenous peoples.

No matter how you choose to seek adventure, you now have an opportunity to explore your favorite escapes and seek new conquests for your travels on the Internet.

From plane reservations and tour packages to reviews on the latest trekking gear and U.S. State Department travel advisories, the Internet acts as a vast repository for all classes of weekend adventurers. So if you can't find time in your frenetic lifestyle to get away in person, there are also online sites that will all but lift you out of your chair and take you on a trek to rugged Nepal or rafting on the spring runoff in the Rockies.

Outside Magazine Online (<http://outside.starwave.com/>) is a wilderness adventurer's dream come true. In these electronic pages you can find enough information about the natural world and all the splendid places to visit to keep you busy until your next vacation. But this site is not for woodsy folks alone — it also features fabulous articles on a wide range of subjects, reviews on the latest gear (back-country as well as urban assault toys) and in-depth interviews with the personalities that make travel and sports come alive for the less energetic mortals among us. Grounded by common sense and a love of the wild, this

site brings all of the gizmos, gadgets and places of interest within reach to the non-gearhead, while at the same time keeping an ear to the ground about the impact our forays into the wild can have on our planet.

Unlike Outside Online, which is a resource unto itself, the G.O.R.P. (Great Outdoor Recreation Page — <http://www.gorp.com/>)

is a site that

acts as a directory for hun-

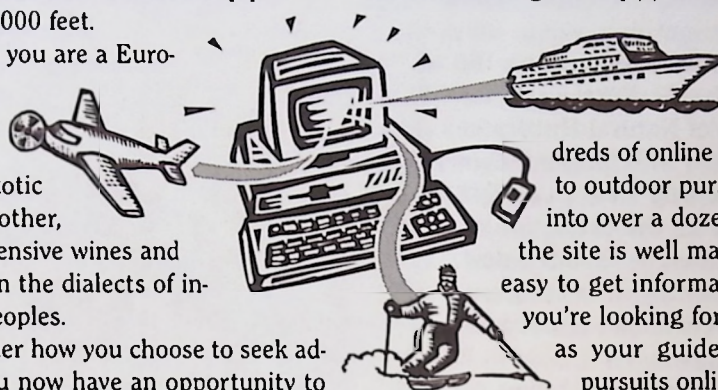
dreds of online sites devoted to outdoor pursuits. Broken into over a dozen categories,

the site is well maintained and easy to get information from. If

you're looking for a site to act as your guide to outdoor pursuits online, this is it.

As Americans we take great pride in our National Parks. Unfortunately, very few of us ever get to see the beauty and wonder that many of our remote parks hold. The folks at Outside Magazine have also put together an online guide to our National Parks (<http://outside.starwave.com:80/outside/online/nationalparks/index.html>) that will leave you breathless. From maps to tourist information and rates, you can travel to all of our wild national treasures and get an in-depth look at them. If you're looking for a good Internet site to point your children towards, this is one of the best. You can almost imagine Ranger Rick reading over your shoulder as you pore over interesting notes about the Grand Canyon and read the Park Ranger's favorite naive tourist comments. Before you leave for a National Park adventure, visit Mapquest (<http://www.mapquest.com/>) and you'll never again have that long argument over who missed the last turn. Here you can get a map for any of the 50 states, from a regional overview down to the streets and alleys. Mapquest is another fun place to explore whether you'll actually be using the information on your next trip or not.

Okay, so the "Northern Exposure"



wilderness experience and rollerblades don't get your heart beating, and you're ready to trek the other continents on Earth. Whether you want to visit museums in France or climb Mt. Everest, the first place you'll need to stop is TravelSource – the Internet's first interactive travel guide (<http://www.travelsource.com/>). From cultural tours to fishing excursions, you'll find it here, along with ways to contact companies that cater to getting you there.

If you'll be travelling overseas, don't go unprepared – be sure to read the Traveler's Manual (<http://www.travelresource.com/manual.html>) and check the latest U.S. State Department Travel Advisories and Warnings (<http://www.stolaf.edu/network/travel-advisories.html>).

Are you nervous to venture to a country where you don't speak the language? Don't fret – just be sure to visit the Foreign Languages for Travelers Web Site (<http://www.travlang.com/languages/>). They offer basic translations for a variety of possible scenarios, in many different languages. Order escargot in France and find out how to ask directions to the bathroom in Norway. You can even print the lessons to take with you in case you forget.

As in life, the Internet is best when you can embrace a spirit of discovery and wonderment while seeking to find what quickens your pulse and gets your juices flowing. The next time you are feeling pasty white and just a few moments away from threatening co-workers with a tape dispenser, take a quick, mini-vacation on-line. You'll be amazed at the peace of mind and feeling of escape you can obtain by aimlessly wandering the miles of electronic trails stretching across the globe.

Bon Voyage!



Roger Mellon is the lead designer and programmer for Splat! Interactive Design, a division of Project A Software Solutions. You can email him at rogerm@projecta.com.

OREGON CAVES

From p. 9

as large, or as full of stalactite and stalagmites as some other caves, such as the Luray Caverns in Virginia; but they, at least, have not been commercialized with colored lights and piped-in music.

Our guide, Susan McNeerney, was highly entertaining, informative, dynamic and knowledgeable. And she was just right for the job—short, so she could get through the caves with a minimum of bending—and loud, so she could be heard without mechanical amplification.

Most people who visit Oregon's marble caves explore nothing but the caves during their stay. So they miss the pleasure—and exercise—of walking on the Monument's several trails. We took the 3.3-mile Big Tree loop trail through the surrounding old-growth forest, past a 12.5-foot-thick Douglas fir some 1,200-1,500 years old.

I'm glad we followed Norm Heyden's advice and took the loop to the left as we started rather than to the right. That way the climb up the mountain was more gradual and there were several attractive wood-and-stone benches along the way to serve for rest stops. The right side of the loop is much steeper, with no benches along the way.

There are seven marked trails to choose from. The one we selected was immaculately clean—not a beer bottle, soda can, or any other scrap of litter in sight. The views were magnificent from this 4,800-foot perspective, the air as pure as can be with a wonderful, natural pine scent. Rarely have I enjoyed breathing so much.

I could tell how few people take advantage of this trail when we went back the long way from the top. We were there just before Labor Day, and the summer's growth was beginning to cover the narrow path—something which wouldn't have happened


had there been a steady stream of tourists treading there. Then, too, we passed only two other couples during our two-hour hike. Crowds just never seem to be a problem in southern Oregon.

One other thing I should mention about this superb choice for a southern Oregon mini-vacation: The road from Cave Junction to the Oregon Caves is itself highly scenic, especially once you've entered the Siskiyou National Forest, which surrounds the national monument. For anyone who is not up to mountain climbing and forest hiking, this drive through the woods is the next best way to enjoy the natural beauty of the Northwest.

When we returned to the Rogue Valley, I told many of our friends about the Oregon Caves and the Oregon Caves Lodge. Not one of them had been there, yet they all have lived in this area longer

than we have. One acquaintance was even here in 1934 when the Lodge opened. I asked him why he hadn't bothered to pay a visit.

"I have no interest in caves," he said. "I have no desire whatsoever to go underground."

So the Oregon Caves are not for everyone. But, if you are excited by cave exploration, invigorated by walks in the woods, and relaxed by a night or two in a rustic mountain lodge, the Oregon Caves are for you. And they're not far from home. 

How Much Does It Cost?

Guided cave tours are \$5.75 per adult; \$3.50 per child under 12; and \$5.00 for seniors with Golden Age cards. Golden Age cards may be purchased for a one-time fee of \$10.00 by any U.S. resident 62 or older. There is no entrance fee at the Oregon Caves National Monument. The caves are open every day but Thanksgiving and Christmas. Summer rates at the Lodge are \$89.00 per room for 1 or 2 people and \$9 for each additional person over six years old. Full hotel services are available from May 1 through Oct. 1. October through April the Lodge offers bed and breakfast only. Room rates dip to \$49 per night during January and February. The charge is \$69 per night the other months. For more information and reservations, call (541) 592-3400.

Fred Flaxman, a writer, editor and former public broadcasting executive, lives with his wife in southern Oregon.

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ON THE SCENE

Anne Garrels

Moscow Never Looked So Good

MOSCOW—Moscow is Disneyland compared to the rest of Russia. It's a city where for a price, albeit a huge price, you can buy just about anything.

But venturing out of Moscow is still a trip into the unknown. When I set out for Chechnya last year the airports in the region had been closed, so I had to fly several hours to Astrakhan, which was only vaguely in the right direction. From there it was an overnight train ride and a three-hour drive to my destination, the village of Khasavyurt (to be found on no map in the NPR office), where the European Broadcasting Union and others had set up satellite communications. Along the way I came across someone I now think of as my "gentle giant": possibly the ugliest, and certainly the biggest, man I'd ever met. He made sure I got a ticket and seat on the train, which was totally booked. Another man I met in my compartment was to become my guide and driver. He knew someone in every village and town in Chechnya and was brilliant at dodging bombs.

Upon my arrival, someone at NPR asked me what the hotel fax number was so they could send me something. How do you explain—at \$100 a minute—that you're sharing a single bed with a woman you've never met before, in a summer camp for wrestlers where there is no power, let alone a fax? On subsequent trips, I was able to find local families who would put me up. They provided wisdom, good food, an outhouse, and some of my best stories. The only night I stupidly stayed in the Chechen capital, Grozny, was the night the Russian troops

decided to storm the city. I recorded the sound but later, when I filed it, was told it sounded more like cars backfiring than war. It was war.

Russians are forever asking why I would want to live in their country. My usual answer is, "it's certainly not dull." It's even

something of an adventure to visit places in the former Soviet Union where there is no war. When I became sick on one trip, the "floor lady" in my hotel—the woman who in the old days monitored comings and goings—spat at me. When I looked offended she promised spitting was a sure remedy for eye infections. When my illness turned into bronchitis, she wrapped my chest in hot fat. Not once did it occur to her to call a doctor. She obviously knew better. I didn't argue, and I recovered.

I recently did a series of stories out in the Russian Far East, a seven-hour Aeroflot flight from Moscow. I'd been planning the trip for weeks between e-mail, which works, and Russian phones, which don't. Suddenly Boris Yeltsin was helicoptered to the hospital. His condition, according to medical reports, steadily improved. But I wondered if it was wise to leave Moscow at such a sensitive time. Contacts at the Kremlin promised me the president was really recuperating. "Anyway," they assured me in true Soviet style, "he would never be allowed to

*The Bolshevik uprising began on November 7, according to the 1917 Russian calendar. It began October 17, according to the Western calendar.

die over the November 7* holiday." I decided to risk it. Risk, given Aeroflot, is the operative word.

As the plane took off, the frame of the emergency exit fell out, exposing dangling wires. No one but me seemed bothered, but then the aisle was so jammed with luggage no one could have reached the door anyway.

Winter had arrived in our destination. Khabarovsk was blanketed with its first snow. However, the intourist hotel had neither heat nor hot water. Close to tears, yet another "floor lady" explained there'd been no heat in the city for three years. Little wonder that high-sounding words like democracy, free enterprise, and market economy are now disdained by so many here.

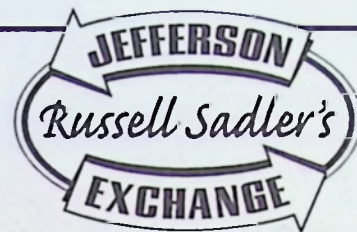
I had promised my husband, an artist, that a trip to the Far East would be painter's heaven. It was seven days of freezing hell though it certainly wasn't dull. And, at the end of our trip I heard him say something I'd never expected: "God I'm glad to be home in Moscow." IM

Anne Garrels is NPR's Moscow Correspondent.



Diana Coogle returns to JPR

Starting this spring, Diana Coogle will again be sharing with Jefferson Public Radio listeners tidbits and tales from the mountains above the Applegate River of southern Oregon. Her commentaries about nature and people, her thoughts about life in the mountains and stories about her adventures and misadventures will be broadcast on the *Jefferson Daily*.



Hundreds of ideas. Zero dittos.

Are you tired of radio talk shows that focus more on battle cries and political rhetoric than on the genuine sharing of ideas?

Join veteran JPR political commentator Russell Sadler for an intelligent discussion about the issues of our day. At last, a radio talk show featuring...

- Respect for each individual's unique point of view
- Informative discussions on topics which range from issues facing our region to the White House
- Callers and guests who do their homework
- A knowledgeable host who brings more to the table than Tupperware

**Weekdays at 9am on JPR's
News & Information Service**

THE MILKY WAY STARLIGHT THEATER

*Let a Little Starlight
Into Your Life!*

**Thursdays at 9:00pm on
Rhythm & News Service**

**Thursdays at 1:00pm on
News & Information Service**

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"Their name may not be as recognizable as the 'big three,' but U.S. Long Distance's superior products and outstanding customer service have made them the 8th largest long distance company in the United States. USLD has all the commercial and residential products to meet any need, and they back their service with a No-Lose Guarantee.

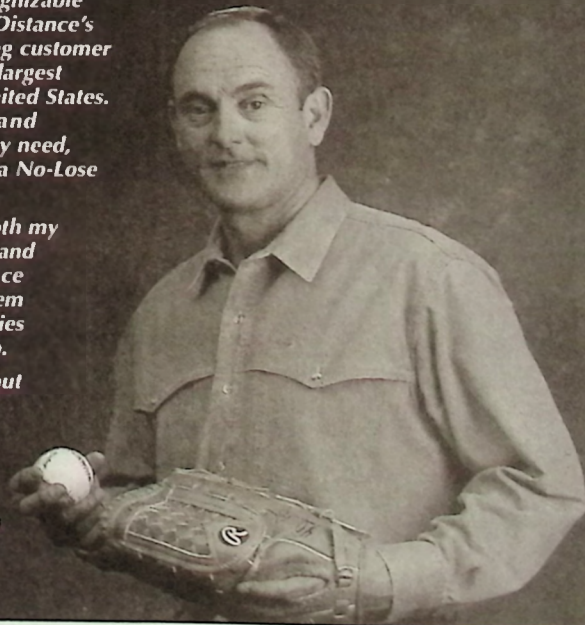
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PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

If you're looking for some great summer vacation plans, be sure to check out On Holiday: A European Musical Holiday. Host Robert Aubry Davis surveys the European scenery and music scene, Sundays at 2pm.

CarTalk's coming to Classics! A rebroadcast of Saturday morning's show can be heard each Sunday afternoon at 3pm.

The world-renowned Lyric Opera of Chicago begins its broadcast season May 4 at 10:30am.

Rhythm & News Service

KSMF/KSBA/KSKF/KNCA/KNSQ

Branford Marsalis takes us to the very cool Monterey Jazz Festival in a special series of Jazzset shows, Wednesdays at 9pm.

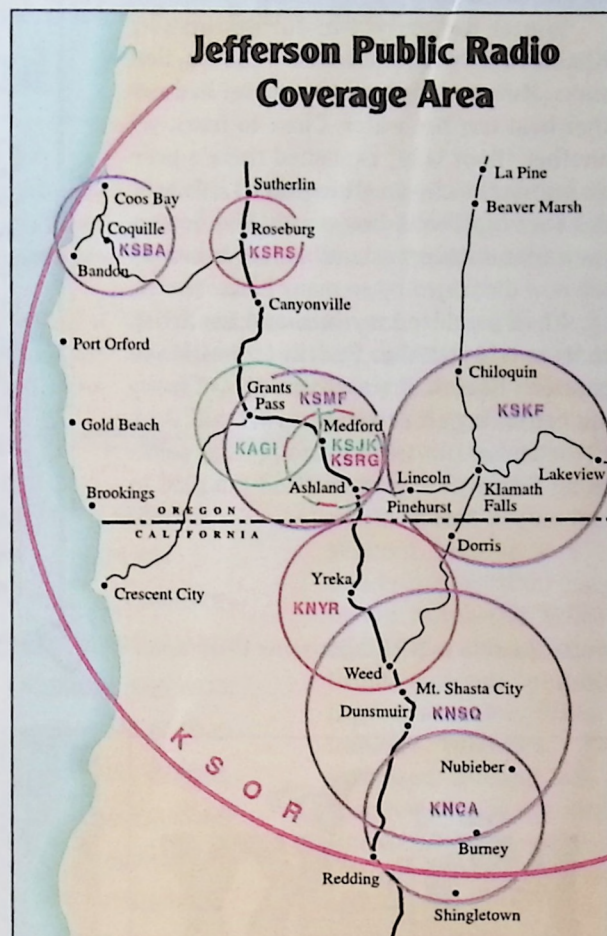
News & Information Service

KSJK / KAGI

JPR's Colleen Pyke hosts a weekly exploration of alternative healing processes each Saturday morning at 10am on The Healing Arts.



Branford Marsalis



Volunteer Profile: Patricia Enzel



The host of Friday night's "Vintage Jazz" on the Rhythm & News service, Patricia is also an Assistant Professor of Chemistry at Southern Oregon State College. She was born and raised in Buenos Aires, Argentina, studied and lived for eight years in Israel, and did post-doctoral work in Canada before coming to SOSC.

Patricia responded to one of our on-air announcements seeking new volunteers, and quickly found herself behind the microphone on "Vintage Jazz."

"I grew up listening to jazz," Patricia recalls, "because my father was a big Benny Goodman fan." She also loves the tango music of her fellow countryman, Astor Piazzolla—"very similar to jazz," she points out.

KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Callahan 89.1	Lincoln 88.7
Camas Valley 88.7	Mt. Shasta, McCloud, Dunsmuir 91.3
Canyonville 91.9	Merrill, Malin, Tulelake 91.9
Cave Junction 89.5	Port Orford 90.5
Chiloquin 91.7	Parts of Port Orford, Coquille 91.9
Coquille 88.1	Redding 90.9
Coos Bay 89.1	Roseburg 91.9
Crescent City 91.7	Sutherlin, Glide 89.3
Ft. Jones, Etna 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 Lyric Opera	9:30 St. Paul Sunday Morning
12:06 Siskiyou Music Hall		2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 On Holiday
		5:00 America and the World	3:00 Car Talk
		5:30 On With the Show	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To The Best of Our Knowledge
			6:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM
YREKA 89.3 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Milky Way Starlight Theater (Thursdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Jazz Classics (Fridays)	10:00 Weekly Edition	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	9:30 Ken Nordine's Word Jazz (Thursdays)	N. CALIFORNIA STATIONS ONLY:	
4:00 All Things Considered	10:00 Jazz (Mon-Thurs)	10:00 Living on Earth	10:00 Jazz Sunday
6:30 Jefferson Daily	Jazz Revisited (Fridays)	10:30 California Report	2:00 Jazz Profiles
7:00 Echoes	10:30 Vintage Jazz (Fridays)	11:00 Car Talk	3:00 Confessin' the Blues
9:00 Le Show (Mondays)		12:00 West Coast Live	4:00 New Dimensions
Selected Shorts (Tuesdays)		2:00 Afropop Worldwide	5:00 All Things Considered
Jazzset (Wednesdays)		3:00 World Beat Show	6:00 Musical Enchanter Radio Theater
		5:00 All Things Considered	6:30 Folk Show
		6:00 World Cafe	9:00 Thistle & Shamrock
		8:00 Grateful Dead Hour	10:00 Music from the Hearts of Space
		9:00 The Retro Lounge	11:00 Possible Musics
		10:00 Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	5:30 Pacifica News	6:00 Monitor Radio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	6:00 People's Pharmacy (Mondays)	7:00 Northwest Reports	9:00 BBC Newshour
7:00 Diane Rehm Show	Larry Josephson's Brides (Tuesdays)	8:00 Sound Money	10:00 Sound Money
9:00 Russell Sadler's Jefferson Exchange	Tech Nation (Wednesdays)	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
10:00 Monitor Radio	New Dimensions (Thursdays)	10:00 Healing Arts	2:00 Radio Sensación
11:00 Talk of the Nation	Parent's Journal (Fridays)	10:30 Talk of the Town	8:00 BBC World Service
1:00 Talk of the Town (Monday)	7:00 The Newshour with Jim Lehrer	12:00 The Parents Journal	
Healing Arts (Tuesday)	8:00 BBC World Service	1:00 C-Span	
51 Percent (Wednesday)		2:00 Commonwealth Club	
Milky Way Starlight Theater (Thursday)		3:00 One on One	
Software/Hardtalk (Friday)		3:30 Second Opinion	
1:30 Pacifica News		4:00 Larry Josephson's Bridges	
2:00 Monitor Radio		5:00 To the Best of Our Knowledge	
3:30 As It Happens		8:00 BBC World Service	
5:00 BBC Newsdesk			

Program Producer Directory

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PROGRAM GUIDE

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ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am
JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon
First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm
NPR News

12:06-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm and Star Date at 3:30 pm.

4:00-4:30pm
All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm
All Things Considered

The latest international and national news from NPR.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

SATURDAYS

6:00-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am
First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm
Lyrle Opera

2:00-4:00pm
St. Louis Symphony

4:00-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00-5:30pm
America and the World

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

SUNDAYS

6:00-8:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am
Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm
Siskiyou Music Hall

Bill Driscoll brings you music from Jefferson Public Radio's classical library.

2:00-3:00pm
On Holiday: A European Musical Holiday

Robert Aubry Davis, host of "Millennium of Music," takes you on a cultural tour of Finland, Denmark, Belgium and the Netherlands.

3:00-4:00pm
CarTalk

Click and Clack come to the Classics!

4:00-5:00pm
All Things Considered

The latest news from NPR.

5:00pm-6:00pm
To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

- May 1 W Purcell: The Married Beau
 May 2 Th Debussy: Suite Bergamasque
 May 3 F Janacek: Mladi
 May 6 M Schubert: Symphony No. 5
 May 7 T Schubert: Symphony No. 3
 May 8 W Schubert: Symphony No. 4
 May 9 Th Schubert: Symphony No. 8
 May 10 F Schubert: Symphony No. 9
 May 13 M Massenet: Orchestral Suite No. 7
 May 14 T Liszt: Tasso
 May 15 W Beethoven: Piano So. No. 15 "Pastoral"
 May 16 Th Respighi: Suite No. 3 "Ancient Airs & Dances"
 May 17 F Bach: Solo Violin Sonata No. 3
 May 20 M Still: Folk Song Suite No. 1
 May 21 T Reicha: Wind Quintet Op. 88 No. 2
 May 22 W Albeniz: Cantos de España
 May 23 Th Hindemith: Symphonic Metamorphosis
 May 24 F Handel: Co. Grosso Op. 6 No. 5
 May 27 M Mozart: Flute Co. in D
 May 28 T Shostakovich: Piano Co. No. 1
 May 29 W Beach: Four Sketches, Op. 15
 May 30 Th Corigliano: Fern Hill

Siskiyou Music Hall

- May 1 W Prokofiev: Violin Co. No. 1
 May 2 Th Boccherini: Cello Concerto in B
 May 3 F Haydn: Symphony No. 101 "Clock"
 May 6 M Dvorak: Symphony No. 5



Saint Paul Sunday's May 5th broadcast will feature The Moses Hogan Chorale in performance with acclaimed countertenor Derek Lee Ragin. Pictured here, left to right, are director and arranger Moses Hogan, Saint Paul Sunday host Bill McGlaughlin, and countertenor Derek Lee Ragin.

- May 7 T Dvorak: Symphony No. 3
 May 8 W Dvorak: Symphony No. 4
 May 9 Th Dvorak: Symphony No. 8
 May 10 F Dvorak: Symphony No. 9
 May 13 M Lalo: Cello Concerto
 May 14 T Brahms: Six Klavierstücke Op. 118
 May 15 W Beethoven: "Diabelli" Variations
 May 16 Th Respighi: Fountains of Rome
 May 17 F Bach: Goldberg Variations
 May 20 M Schumann: Symphony No. 1 "Spring"
 May 21 T Nielsen: Wind Quintet
 May 22 W Falla: Pieces Espagnoles
 May 23 Th Haydn: String Quartet Op. 64 No. 3
 May 24 F Handel: Music for the Royal Fireworks
 May 27 M Hovhaness: "Artik" for Horn and Orchestra
 May 28 T Shostakovich: Piano Co. No. 2
 May 29 W Korngold: Sinfonietta
 May 30 Th Thompson: The Testament of Freedom

HIGHLIGHTS

Lyric Opera of Chicago

May 4 Simon Boccanegra by Verdi
Cast: Alexandru Agache, Kiri Te Kanawa, Michael Sylvester, Robert Lloyd, Richard Cowan, Stefan Szkafarowsky. Conductor: Daniele Gatti

May 11 Xerxes by Handel
Cast: Ann Murray, Elizabeth Futral, Christopher Robson, Kathleen Kuhlmann, Alison Hagley, Kevin Langan, George Hogan. Conductor: John Nelson.

May 18 Faust by Gounod
Cast: Richard Leech, Samuel Ramey, Renée Fleming, Dmitri Hvorostovsky, Patricia Risley. Conductor: John Nelson.

May 25 The Ghosts of Versailles by John Corigliano
Cast: Sherri Greenawald, Håkan Hagegård, Sylvia McNair, Graham Clark, Dwayne Croft, Richard Drews, Wendy White. Conductor: Leonard Slatkin.

St. Louis Symphony

May 4 Hodgkinson: A Little Travelin' Music; Beethoven: Piano Co. No. 4; Stravinsky: The Rite of Spring. Rudolf Buchbinder, piano; Leonard Slatkin, conductor.

May 11 Vaughan Williams: Fantasia on a Theme of Thomas Tallis; Bolcom: Lyric Concerto for Flute; Bizet: "Carmen" Fantasy; R. Strauss: Ein Heldenleben. James Galway, flute; Leonard Slatkin, conductor.

May 18 Faure: Suite from Pelleas et Melisande; Welcher: Clarinet Concerto; Brahms: Piano Concerto No. 1. George Silfries, clarinet; Christian Zacharias, piano; Leonard Slatkin, conductor.

May 25 Peter Lieuwen: Angelfire; Brahms: Variations on a theme of Haydn; Shostakovich: Symphony No. 1. Jeffrey Siegel, piano; Andre Ralph Smith, conductor.

St. Paul Sunday

May 5 The Moses Hogan Chorale and Derek Lee Ragin, countertenor. A program of African-American spirituals.

May 12 Claude Frank, piano; Pamela Frank, violin. Beethoven: Sonatas for Violin Op. 12 No. 2 and Op. 30, No. 2, Piano Sonata Op. 111.

May 19 Musicians from Marlboro. Haydn: Trio in C; Beethoven, Septet Op. 20; Hindemith: Octet for Winds and Strings.

May 26 Melvyn Tan, fortepiano. Mozart: Nine Variations on Lison Dormait, K. 264, Sonata K. 331; Clementi: Sonata in G; Haydn: Sonata in G, No. 54.

HANDEL WITH CARE



Russ Levin



Pat Daly

If you're particular about the music you listen to, you should handle your selection of radio stations carefully.

Join Pat Daly each weekday morning from 7am to 10am, and Russ Levin each weekday afternoon from noon to 4pm for a fresh approach to the greatest hits of the last eight centuries on Jefferson Public Radio's Classics & News Service.

CLASSICS & NEWS

KSOR • KSRS • KNYR • KSRG

Rhythm & News Service

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ASHLAND
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COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Colleen Pyke. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am and Nature-watch at 2:30pm.

3:30-4:00pm

Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm

Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm

Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-10:00pm

Wednesday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

9:00-9:30pm

Thursday: The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm

Thursday: Ken Nordline's Word Jazz

Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm

Jazz Classics In Stereo with Robert Parker

10:00pm-10:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:02-11:00pm

Thursday: Jazz Thursday

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00 am

Weekly Edition: The Best of NPR News

Put the past week in perspective with this digest of the week's best stories from both All Things Considered and Morning Edition. Neal Conan hosts.

NORTHERN CALIFORNIA ONLY:

10:00 am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

roarsqueal
clickclack
tappatappa
tick
ee-ee-eee
car talk



Mixing
wisecracks

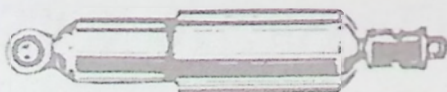
with
muffler
problems
and

word puzzles

with wheel
alignment,
Tom & Ray
Magliozzi
take the fear
out of car repair.

Saturdays at 11am on the
Rhythm & News Service

Sundays at 3pm on the
Classics & News Service



FROM NATIONAL PUBLIC RADIO

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

The World Cafe

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am

The Blues Show

Chris Welton with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

Jazz Profiles

Each week, this series examines the career of a major jazz artist. Nancy Wilson hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.



Jazz drummer Roy Haynes will join Marian McPartland on *Piano Jazz* May 5.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm

The Folk Show

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalls

- May 1 James Carter at the Montreal Jazz Festival
- May 8 Chick Corea at Monterey
- May 15 Bobby McFerrin at Monterey
- May 22 Scenes From Childhood: The Maria Schneider Jazz Orchestra at Monterey
- May 29 We Remember Jaco: The Jaco Pastorius Word of Mouth Big Band from 1982

AfroPop Worldwide

- May 4 Loketo Live
- May 11 Soneros Mayores
- May 18 Dateline Dakar
- May 25 Trad Guitar From Africa

Marian McPartland's Piano Jazz

- May 5 Roy Haynes
- May 12 Marc Puricelli
- May 19 Matt Dennis
- May 26 Randy Weston

Confessin' the Blues

- May 5 James Brown
- May 12 Title Tracks
- May 19 Brass Players as Band Leaders
- May 26 Great Blues Titles

New Dimensions

- May 5 An Offering of Native Wisdom with Anne Wilson Schaef
- May 12 The New Approach to Medicine with Andrew Weil, M.D.
- May 19 Worldwork: Ways to Personal and Global Wholeness with Amy and Arnold Mindell
- May 26 The Zen of Life with Frederick Franck

Thistle & Shamrock

- May 5 Beyond the Celtic Fringe
- May 12 A Celtic Feast
- May 19 Just Across the Border
- May 26 The Emigrant's Suite

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

SALMON WITH GARLIC-YOGURT SAUCE

(serves 4)

- 4 4-oz. Salmon fillets
- 1 cup Nonfat plain yogurt
- 1/3 cup Olive oil
- 1/2 cup Cilantro leaves, chopped
- 2 Tbsp. Garlic, minced
- 2 tsp. Lemon juice
- 1 tsp. Dry white wine
- 1/2 tsp. Parsley, chopped

Blend oil, cilantro, 1 Tbsp. garlic and 1 tsp. lemon juice in baking dish. Thoroughly coat salmon. Cover and marinate in refrigerator for 1 hour.

Combine yogurt, remaining 1 Tbsp. garlic and 1 tsp. lemon juice in small saucepan over medium heat. Bring to a boil. Remove from heat when mixture reduces to 1/2 cup, approximately 5 minutes. Set aside.

Heat large skillet over medium heat. Saute salmon 1 1/2 minutes on each side, just until cooked through.

Bring yogurt sauce to simmer. Sprinkle in parsley and blend. Transfer salmon to serving plates and pour on sauce.

Calories: 14% (286 cal) • Protein: 53% (27 g)
Carbohydrate: 2% (5.4 g)
Total Fat: 23% (17 g)
Saturated Fat: 11% (2.66 g)

Calories from: Protein: 38%; Carbohydrate: 8%; Fat: 54%.

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10:00am-11:00 a.m.
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Talk of the Nation

NPR's daily nationwide call-in returns to JPR. Ray Saurez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY
Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY
51 Percent

Features and interviews devoted to women's issues.

THURSDAY
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Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

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1:30pm-2:00pm
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National and international news from the Pacifica News Service. (Repeats at 5:30pm)

2:00pm-3:30pm
Monitor Radio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:30pm-5:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm
BBC Newsdesk

5:30pm-6:00pm
Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

6:00PM - 7:00PM

MONDAY
People's Pharmacy

TUESDAY
Larry Josephson's Bridges
 Repeat of Saturdays broadcast.

WEDNESDAY
Tech Nation

THURSDAY
New Dimensions

FRIDAY
Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

7:00pm-8:00pm
The Newshour with Lehrer

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-11:00pm
BBC World Service

SATURDAYS

6:00am-7:00am
Monitor Radio Weekend

7:00am-7:30am
Northwest Reports

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am
Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts
Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town
Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health
Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm
The Parents Journal
Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm
C-SPAN

2:00pm-3:00pm
Commonwealth Club

3:00pm-3:30pm
One On One

3:30pm-4:00pm
Second Opinion

4:00pm-5:00pm
Larry Josephson's Bridges

5:00pm-8:00pm
To the Best of our Knowledge
Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service
News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm
To the Best of Our Knowledge
Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
Radio Sensación
Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

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BBC World Service
News and features from the British Broadcasting Service.



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JEFFERSON ALMANAC

Diana Coogle

Planning a Thematic Flower Garden

At the risk of sounding like a gardening expert (risky because someone reading this column might have seen my garden), I'd like to share with you an exciting discovery I've made. Books often suggest organizing flower beds according to color, height, preference of sun or shade, and so forth. But flower beds, I've found, are best arranged by theme. For spectacular results from your flowers this summer, plant according to the following plans:

The Romantic Bed: Black-eyed Susan goes in first, and next to it sweet William. Johnny Jump-up running side by side with sweet William makes a nice contrast, but unless you want to bother with bleeding hearts and Job's tears, plant some Rosemary next to Johnny Jump-up and let sweet William continue down the bed alone with black-eyed Susan. Next plant a batch of candytuft, surrounded by love-in-a-mist. This theme can be repeated until you are ready to throw in some impatiens. At this point it's best to put in a big Jack-in-the-pulpit. Then plant lots of passion flower and, close by, a blanket flower. Lastly, plant a beautiful soft display of baby's breath. I prefer not to add twinflower here, but that is a possibility.

If you still have room, consider continuing this bed with broom, cup-and-saucer vine, milkweed and buttercup, thimbleberry, a pin-cushion flower, money plant, and a good, full bank of thrift. Flossflower should now be added next to honeysuckle. There should be plenty of thyme but no rue. It would be good to keep a passion flower here and there, and at the very end of the row, plant bearded iris, angelica, and forget-me-not.

The Religious Bed: Monkshood and St. John's wort look good focused around a Madonna lily, above which should arch a glorious Angel's trumpet. This is the bed for

pasqueflower and Michaelmas daisy, and you should encircle the entire bed, of course, with everlasting. A statue of St. Francis of Assisi looks very nice in this flower bed.

“
LET SWEET WILLIAM

CONTINUE DOWN

THE BED ALONE

WITH

BLACK-EYED SUSAN.

The Garden of Eden Bed: Keep canarybird vine at the greatest possible distance from catnip, spiderflower from toadflax, and lamb's ear from dandelion. Bee balm and butterfly bush can go just about anywhere. Place your kingfisher daisy by water, monkey flower close to trees, foxglove at the edge of the woods, and cowslip in the meadows.

Day and Night Bed: The circular day bed should have one large sunflower surrounded by, progressively, morning glory, daylily, and four-o'clocks. The night bed should have one large moonvine surrounded by spangles of starflowers, asters, and star jasmine. It's very pretty to connect the whole with an infinity symbol of cosmos.

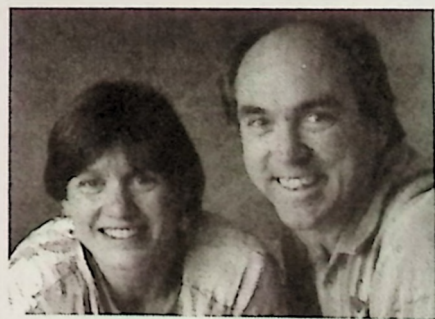
The Literary Bed: The fairy tale section will grow lushly with any of the following combinations; a fairy wand between maiden's wreath and toadflax; Jacob's ladder leading up maidenhair fern to princess flower; pot-of-gold coreopsis at the end of an arching row of rainbow-splash petunias; lady's slipper with pumpkin; witch hazel with May apple. Plant only three wishbone flowers. The Medieval section is very showy with snapdragon (followed by spearmint and bloodroot) for Spenser, Canterbury bells for Chaucer, and, between two large bursts of passion flower, a sword fern and touch-me-not for Tristan and Isolde. For the poetry section try bells of Ireland for Yeats, a tiger lily for Blake, and bird of paradise for Milton. Shakespeare would be well represented by globe amaranth. Also, if you set

together love-lies-bleeding, lady's mantle, and the lion's beard buttercup you have a nice little representation of Romeo and Juliet. Painted tongue is the flower to use for a border in this bed.

The Bed of Tribute to Women Famous for their Beauty: The most famous must surely be Helen of Troy, represented in Helen's flower. Plant a Lady Godiva pumpkin in this bed and Daphne, beloved of Apollo. Lily of the Nile belongs here, since the lily of the Nile is surely the lady of the Nile, which is surely Cleopatra, but if you're going to have the seductive Cleopatra in your garden, you'll probably think it only fair to include the seductive Madonna, too, in a madonna lily, next to which the bel-ladonna lily, called naked lady, is fitting. (It might be best to separate lily of the Nile and Madonna lily with the harmonizing effects of a peace rose. Do not plant a red hot poker here.) It's a lovely effect to plant lots of golden glow, laceflower, satin flower, and maiden pink in this bed, but by all means leave out wallflower. ■

Diana Coogle is an essayist and playwright who lives in the mountains above the Applegate. She teaches writing and journalism, and runs the Applegate Youth Theater in the summers.

Musical Enchanter Radio Theater



Hosts Tish Steinfeld and Paul Richards

Bring *Musical Enchanter Radio Theater* into your home Sunday evenings at 6:00pm for a half hour of family radio theater on JPR's Rhythm & News Service.

Theater

◆ The Oregon Shakespeare Festival in Ashland is presenting its eleven-play season with a collection of Shakespearean, classical and contemporary productions through October 27. Performances in the Angus Bowmer Theatre include: *The Winter's Tale* by William Shakespeare (through October 27); *Moliere Plays Paris* translated and contrived by Nagle Jackson (through October 26); *Awake and Sing!* by Clifford Odets (through September 22); *Arcadia* by Tom Stoppard (through July 7 and September 24-October 26); *The Darker Face of the Earth* by Rita Dove (July 24-October 27). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *Romeo and Juliet* (June 4-October 6); *Coriolanus* (June 5-October 4); *Love's Labor's Lost* (June 6-October 5). Performances at the Black Swan include: *A Pair of Threes/ Three Hotels* by Jon Robin Baitz and *Three Viewings* by Jeffrey Hatcher (through October 26); *Strindberg in Hollywood* by Drury Pifer (through June 23); *Cabaret Verboten* translated and adapted by Jeremy Lawrence (July 3-October 27). (541)482-4331.

◆ Oregon Cabaret Theatre presents *Side by Side by Sondheim*, featuring the music of Broadway's Stephen Sondheim. This revue traces the early part of his career and includes songs from *Gypsy*, *West Side Story*, *A Little Night Music* and other works. The performances begin at 8pm Thursday through Monday, through June 10. (541) 488-2902.

◆ Sophokles' *Elektra* will be presented by the SOSC Department of Theatre Arts in May. Gwen Overland will direct a brand-new translation of this Greek tragedy in which Elektra, the royal princess, passionately longs to avenge the murder of her father Agamemnon. The new translation emphasizes the powerfully visceral and timely aspects of this masterwork of world theatre. Performances are scheduled for May 9, 10, 11, 16, 17 & 18 at 8pm. A matinee is set for May 19 at 2pm. All performances are on the Dorothy Stolp Center Stage located in the Theatre Arts building on the Southern Oregon State College campus. Tickets are \$9 with discounts available to students and seniors. (541)552-6348.

◆ *Critic's Choice* by Ira Levin will be presented May 3-19 by Ashland Community Theatre as part of its 1996 Season. Performances are held in Town Hall on Pioneer Street. (541)482-7532.

◆ The Drama Class of Brighton Academy will present *Tom Jones* on Friday, May 17 and Saturday, May 18 in the Rogue Theater at Rogue Community College at 7:30pm. Tickets are \$5 for adults and \$3 for Students and are available at Brighton Academy's office or at the door. (541)474-6865.

Music

◆ The world premiere of Mark Jacobs' *Mandala*,

a short piece for timpani and orchestra, will celebrate the arrival of the Rogue Valley Symphony's new timpani. For both Symphony and composer, *Mandala* is a first commission. Jacobs plays bass trombone with the Symphony and was the only Oregon composer chosen to present his music at the Ernest Bloch composers Symposium last summer. Also on the program: Soprano Ellie Holt-Murray joins the orchestra in the most joyous of Gustav Mahler's works, *Symphony No. 4*; and conductor Arthur Shaw presents Borodin's exotic *Polovtsian Dances*. Two performances: 8pm on May 4, and 4pm on May 5, both at South Medford High School. Tickets will be available at the door, or call the Symphony ticket office for advance reservations. (541)488-2521.



Harriet Whitman-Dunkerley, Jeff Church, and Kymberli Colbourne perform *Side by Side by Sondheim* at the Oregon Cabaret Theatre.

◆ The Ashland Folk Music Club presents Patrick Ball, master storyteller and Celtic harpist, on Saturday, May 4 at 8pm at the First United Methodist Church in Ashland. Ball has released six albums of Celtic harp music and one album of stories, as well as collaborating with Cher on the story of the Ugly Duckling, released both on CD and as a video. Tickets are \$9 in advance and \$11 at the door, and are also available at Cripple Creek Music in Ashland or by calling (541)482-4154.

◆ The Rogue Valley Chorale, under the direction of Lynn Sjolund, will feature the music of Alan Jay Lerner and Frederick Loewe in the final concert of their 1995-96 series. The Chorale will complete its 23rd season with a presentation entitled *Back to Broadway*. The special chemistry that existed between Lerner and Loewe brought magic to American musical theater. In twenty years of collaboration, Lerner and Loewe penned such triumphs as *Brigadoon*, *My Fair Lady*, *Camelot* and *Gigi*. Tickets are available from Chorale members, at the new Britt offices, 517 W. 10th St., Medford, and at the door. Concerts will be held Saturday, May 11 at 8pm, and on Sunday, May 12 at 3pm at Lynn Sjolund Auditorium, North Medford High School.

◆ Philip Bayles and the Northwest Bach Ensemble join the Southern Oregon Repertory Singers in a tribute to the great choral/orchestral works

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

May 15 is the deadline for the July issue.

For more information about arts events, listen to JPR's Calendar of the Arts

from the 18th century. The featured work will be *The Lord Nelson Mass* by Franz Joseph Haydn with soloists, chorus, and 18 piece chamber orchestra on Saturday, May 18 at 8pm in the SOSC Music Recital Hall. Tickets are available in advance at Treehouse Books, and Molly Reed Interiors, or at the door, and cost \$10/\$9/\$6. (541)552-6101.

♦ The following events will be held in the SOSC Music Recital Hall: Monday, May 6 at 8pm – Faculty Recital: Drew Giambrone, String Bass; Sunday, May 12 at 4pm – Recital: SOSC Music Dept. Student Honors; Monday May 20 at 8pm – Guitar Festival. Also on the SOSC campus, all day on May 31 will be Music in May, including Jazz Night at the Stevenson Union at 8pm. (541)552-6101.

Exhibits

♦ Hanson Howard Gallery's May exhibit is *Still Lives and Gardens*. Still life paintings by Carol Riley, Judy Morris and Hu Tian; sculpture by Marvin and Lilli Ann Killen Rosenberg incorporating tile mosaics, found objects and cast concrete; and floral arrangements by Susie Penwell and Carol Lowenberg. An Opening "First Friday" reception will be held on May 3 from 5 to 7pm. The reception is free and open to the public. Gallery hours are Tuesday through Saturday 10:30-5:30 and 11-2 on Sunday. Located at 82 North Main Street in Ashland. (541)488-2562.

♦ Painted wood, charcoal, canvas, fire and other media develop the flavor of found objects in Jeffrey Sully's exhibit, *To Lose Sight of the Shore*, on display at Rogue Community College's FireHouse Gallery through May 11. A Friday Art Night reception for the artist is set for 6-9pm on May 3. The FireHouse Gallery, located at the Historic City Hall, corner of 4th and H Streets, is open from 11:30am to 4:30pm Tuesday through Friday and from 11am to 2pm on Saturdays. (541)471-3525.

♦ Murals by Mary Perry Stone and poems by Ed Stone are included in *May Day: The Key to Understanding the Present—Know the Past*, May 1 through 31st Garo's Java House at 375 E. Main in Ashland (next to the Ashland Public Library). Opening reception Friday, May 3 at 4:30pm.

♦ Wearable art by international acclaimed fiber artist Marione Ingram and paintings by popular area artist Carol Rose will be displayed at the Rogue Gallery in Medford through May 25. The exhibit features visual themes taken from music, myth, nature, and Native American culture. (541)482-1157.

Other Events

♦ The Pacific Northwest Museum of Natural History will feature a new exhibit in their traveling hall created and organized by the Cincinnati of Natural History. The exhibit, *Our Weakening*

Web: The Story of Extinction focuses on maintaining worldwide biological diversity. The display of life-like dioramas and interactive components is aimed toward children of all ages, encourages hands-on learning, and defines the process of extinction, examining it as a natural occurrence throughout history. The exhibit will continue through June 16. Free to members. Included in the price of admission for non-members. The Museum is located at 1500 E. Main St. in Ashland. Hours are Wednesday through Friday 10-4 and Saturday and Sunday 10-5pm. (541)488-1084.

KLAMATH BASIN

Theater

♦ The Ross Ragland Theater Performing Arts Center concludes its 1995-1996 season with *Babar's Birthday* on Friday, May 24 at 7:30pm. The musical adventure is presented by Theatreworks USA and is based on the beloved de Brunhoff characters. 218 N. 7th Street in Klamath Falls. (541)884-LIVE.

Exhibits

♦ *Art: Ages and Stages* will be presented by the Klamath Falls City Schools at a fair to be held Friday, May 3 and continuing through Monday, May 6 at the Klamath Mall. Featured will be a mural/collage from each school, grades K through 12, representing art from different periods of history. The fair is free to the public.



COAST

Exhibits

♦ *With the Grain II, Works in Wood* will be presented by the Cook Fine Art Gallery through

May 28. Artists include Rick Cook, Donna Goss, Hugh McKay, Gary Miick, Harvey Shinerock, Jerry Stoores, Brandt Weaver, and Kieth Wenner. The Gallery is located at 705 Oregon Street, Port Orford. (541)332-0045.

UMPQUA VALLEY

Theater

♦ *Of Mice and Men* will be presented May 8 through 19 at Centerstage Theatre, Umpqua Community College. (541)440-4691.

♦ The Gilbert and Sullivan classic, *The Mikado*, wraps up the 1995-96 season for Umpqua Actors Community Theatre with performances on May 24, 25, 31, and June 1, 2, 7, 8, 9, 14 and 15. Tickets are available at Hornsby Fullerton Drug, Ricketts Music Store, Umpqua Valley Arts Center and at the door. (541)673-2125.

Music

♦ *Love Through the Ages* will be presented by the Umpqua Community College Choirs, at the Centerstage Theatre at 8pm on May 23. Also, the Free Music at Noon Series continues Tuesday, May 14 with student recitals of piano, voice, and guitar in Jacoby Auditorium from 12:10 -1pm. (541)673-2125.

Exhibits

♦ Student Art Show at Umpqua Community College Art Gallery. (541)673-2125.

Other Events

♦ Indigo Northwest is a week long series of indigo dye workshops to be taught by Japanese "human treasure" and "intangible cultural resource" Yasuo Nakajima and sponsored by the Roseburg Sister Cities organization. Mr. Nakajima is an internationally recognized master of natural indigo dyeing and patterning of fibers and textiles. All events will take place at the

CONTINUED ON PAGE 33



Lynn Sjoland and the Rogue Valley Chorale in rehearsal for "Back to Broadway" concert.

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RECORDINGS

Peter Gaulke

Jefferson State Blues

It's time to put the spotlight on blues and R&B bands that call the State of Jefferson their home. I've sung the praises of our blues neighbors to the north in Portland, but we have several fine bands locally which deserve acclaim.

Ivan Hunter Plays the Blues on Astin Records is singer, songwriter, and guitarist Ivan Hunter's excellent release. Though not yet available on compact disk, this cassette is easily on par with anything released on a major label, and likely much better. And don't just take my word for it—it was entered into the Grammy Awards and accepted under eight different categories by the National Academy of Recording Arts and Sciences. Yes—count 'em—eight Grammy nominations and it hasn't even hit CD format yet!

I liken Ivan Hunter's song writing skills to a cross between a very bluesy John Haitt and a guitar-toting Eric Clapton. Ivan's "Sweet Little Sara" is nothing short of a masterpiece of songwriting and lyrical arrangement. It features subtle yet searing guitar lines and a great chorus. I catch myself belting out the refrain each time I play it. I wish my cassette deck had a replay button for one track.

Ivan Hunter Plays the Blues exhibits guitar prowess on both acoustic and electric guitars. From the steady acoustic cadence and deliberate vocals of "Travel Trailer," to the rocking fire in "Killed A Man In Georgia," Ivan's guitar work is original, never canned. You won't find guitar riffs borrowed from Eric Clapton, and Ivan's not another Stevie Ray Vaughan clone. Tracks like the smoothly delivered "Hands Down In My Shoes" are stamped with trademark Ivan Hunter vocals and guitar lines. Ivan Hunter provides a rock-solid recording of all original

material with the help of his band, with several tracks featuring harp work for color.

It's hard to believe that talent of this caliber is burrowed into east Medford. Take the occasion to see the Ivan Hunter Group live, and purchase *Ivan Hunter Plays The Blues*. You won't be disappointed.

One of the hardest and longest working bands in the Rogue Valley is the Rhythm Kings. Based in Ashland, the Rhythm Kings have played just about every venue on the I-5 corridor from Redding to the Britt Festival, from the Butte Falls Community Center to the Buffalo Music Hall. *Just Got Lucky*, the band's first compact disk on Royal Blue Records, does a splendid job of highlighting what makes the band such a popular attraction. It makes you want to dance.

Steeped in traditional R&B sounds, *Just Got Lucky* has plenty to keep you moving. The final track, "I Know (You're Doin' It Baby)," is a jumped-up number that cements the sax work of Roger Volz and the lead guitar of Brent Norton into a real boogie. The CD starts out as it ends, with a solid boogie track, "Running Blue."

For my money, the highlights of the debut recording by the Rhythm Kings are tracks which feature David Pinsky, head King, on lead vocals. The title track, a rollicking tune called "Tick Tock, She's My Girl"—an ode to his wife—and "Thin Line" both show Pinsky's maturity in vocal arrangement and delivery. The sound of this recording itself deserves high honors, and it especially shows on Pinsky's vocals. If you are one of the many who have danced away numerous nights with this band, this recording won't disappoint you.

Out of Redding comes another band which has just put out their debut compact

“

IF CHARLIE

MUSSELWHITE

RECORDED THIS TUNE,

CRITICS FROM

COAST TO COAST

WOULD BE CALLING

IT A MASTERPIECE—

BECAUSE IT IS.

disk. Home Grown Blues' release *Blues For The 90's* is an impressive shot of straight blues with gentle but highly effective touches of jump and jazz. Originally an acoustic duo, guitarist Jim Kristensen and harpist Thom Berry have blended their traditional delta blues sound into a five piece band. True to the core of blues, *Blues For the 90's* was recorded live in the studio with no fancy overdubs or production. Solid music, and solid songwriting, from a solid blues band.

Jim Kristensen's "Woman Tone" is a superb songwriting effort which highlights Bill Ruess' swinging keyboard work. I simply can't say enough or get enough of this track. Its groove is catchy and its arrangement is top notch. It's reminiscent of the blend of urban blues and jazz that made Paul Butterfield's *East-West* LP such an important recording. If Charlie Musselwhite recorded this tune, critics from coast to coast would be calling it a masterpiece—because it is.

Jim also penned the opening track, "Talkin' 'Bout The Blues," which again highlights the band's ability to carry a groove. Another well-written track with a solid arrangement. Thom Berry's harp work keeps it and many other tracks swinging. But the band is much more than its nucleus. Their version of Howlin' Wolf's "Who's Been Talkin'" is exponentially better than any version I have heard. (Are you listening, Robert Cray?) This is due in great part to the rhythm section of Dan Gustafson on drums and Mark Grant on bass. These guys hold down an infectious polyrhythmic beat that allows Thom Berry's harp and vocals to dig right into a classic chess side.

True to form, the last two tracks on this recording allow the band to do what they do best—boogie. Clocking in at over 10 minutes, "Home Grown Blues" gets down into mean blues with a medley of "Parchman Farm/Mellow Down Easy" featuring Berry's gutsy vocals. The finale clocks in at over 14 minutes, and allows each band member to shine in a great set closer.

Home Grown Blues' *Blues For The 90's* is on Blue4U2 Records and has been getting plenty of airplay at my house. It will at yours once you add it to your collection. ☐

Peter Gaulke hosts *Confessin' The Blues* on the Rhythm & News Service, Sundays at 3pm.

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COMPACT DISCOVERIES

Fred Flaxman

Neglected Saint-Saëns

It is ironic that the most famous piece written by French composer Camille Saint-Saëns (1835-1921) was his musical joke, *Le Carnaval des animaux: Grande fantaisie zoologique* (*The Carnival of the Animals*). Ironical because, except for the section called "Le Cygne" ("The Swan"), he withdrew the piece after just a few performances and wouldn't allow it to be published until after his death. He evidently didn't want this auditory burlesque to interfere with his reputation as a serious composer.

"The Swan" was a hit from its first performance on March 9, 1886, and is arguably the most famous piece for cello ever written by anyone. And the rest of the composition, from the "Introduction and Royal March of the Lion" and "Elephant" through "Personnage à longues oreilles" ("Person with Long Ears") and "Pianists," to "Fossils" and the "Finale," is the funniest music I have ever heard, with or without the extra touch of clever wit sometimes added to American recordings by the poems of Ogden Nash.

Although *The Carnival of the Animals* proved for all eternity that Saint-Saëns had an excellent sense of humor, he was basically a no-tickling-allowed, conservative composer throughout the large bulk of his work. Yet, except for his over-recorded "Organ" *Symphony No. 3 in C Minor, Op. 78* (I counted 35 performances available in a recent CD catalog), the Halloween favorite *Dance macabre* (24 recordings), the *Piano Concerto No. 2 in G Minor* (20 recordings), the *Cello Concerto No. 1 in A Minor* (17 CDs), and a few other perpetually "popular" works, a large number of Saint-Saëns' compositions are unjustly neglected these days.

For those who love sensual, romantic, melodious music, there is a veritable trea-

sure trove of pieces by Saint-Saëns which qualify as compact discoveries! Especially chamber music. And, as Gilbert & Sullivan would have put it, I've got a little list:

At the very top is the *Sonata for Clarinet and Piano, Op. 167*. In the days of the long-playing record, I literally wore out my recording of this piece. I now own a CD with British clarinetist Gervase de Peyer and Australian-born pianist Gweneth Pryor (Chandos CHAN 8526). It starts right off with one of the most hauntingly unforgettable tunes I've ever heard and doesn't let up for the next 15 minutes. The performance is top-notch, as is the sound, and the CD is filled out with several

other clarinet classics highly worthy of your listening time: *Première Rhapsodie, Arabesque No. 2*, and *The Girl with the Flaxman—I mean Flaxen—Hair*, all by Debussy, the *Sonata for Clarinet and Piano* by Poulenc, *Andantino, Op. 30, No. 1* by Schmitt, Ravel's *Pièce en forme de habanera*, and the happy-go-lucky *Canzonetta, Op. 19*, by Pierné.

Saint-Saëns' *Piano Trio, Op. 18*, and his *Septet, Op. 65*, are both favorite chamber music pieces of mine. They come coupled together on Virgin Classics VC 7 90751-2, performed by the Nash Ensemble of London, an excellent chamber group. This recording also includes the *Carnival of the Animals*, without the Nash verses, as it happens.

Saint-Saëns' works for cello and piano are conveniently available together on a Chamade recording (CHCD 5628), including the *Sonata No. 1, Op. 32*, the *Sonata No. 2, Op. 123*, the *Allegro Appassionato, Op. 43*, *Romance, Op. 51*, and, of course, *The ever-present Swan*. This French recording, which lasts longer than an hour, features sensitive performances from French cellist

THERE'S MUCH MORE
TO SAINT-SAËNS
THAN PIANISTS IN A ZOO
AND MACABRE
MELODIES FOR
HALLOWEEN.

Emmanuel Gaugué and French pianist Erik Berchot. The attractive cover is by French impressionist Camille Pissarro: "La Dilligence à Louveciennes." This CD is sweeter than French ice cream on a warm spring day, and not nearly as fattening.

Another French recording of Saint-Saëns I admire features violinist Olivier Charlier and pianist Jean Hubeau performing the *Sonatas for Piano and Violin, Op. 75 and Op. 102*, along with the lovely *Élégies, Op. 143 and 160*, the *Berceuse, Op. 38* and the *Romance, Op. 37* (MusiFrance/Erato MF 245 017-2). The gorgeous, flowing melodies of the Op. 75 sonata mix passion and melancholy with moments of light gaiety — Saint-Saëns at his best.

I'm emphasizing Saint-Saëns' chamber music here because it seems to be the most neglected of his output. But if you don't have all of this composer's piano concertos, you are missing some delightful music. The Bach-inspired *Piano Concerto No. 2 in G Minor, Op. 22*, is my first choice, but I also love the *Piano Concerto No. 5 in F, Op. 103*, known as "The Egyptian." I have these concertos on a series of EMI digital releases with Jean-Philippe Collard at the keyboard and André Previn conducting the Royal Philharmonic Orchestra. *Piano Concerto No. 1 in D, Op. 17* (CDC 7 49757 2) comes with some miniature compact discoveries, including the jazzy "Wedding Cake" Caprice-Valse, Op. 76. Concertos 2 and 4 are together on CDC 7 47816 2, and 3 and 5 fill up CDC 7 49051 2.

One of the most immediately accessible pieces by Saint-Saëns is a short (less than 10 minutes) symphonic poem called *Phaëton, Op. 39*. I just can't understand why this exciting, catchy orchestral work isn't as well known as the *Dance macabre*. Perhaps if it were associated with some holiday... The recording I have (Pan Classics 510 078) features the Basle Symphony Orchestra conducted by Ronald Zollman and also includes *Trois Tableaux Symphoniques d'après La Foi, Op. 130*, the *Symphony No. 2 in A Minor, Op. 55*, and the *Festival Overture, Op. 133*.

Yes, there's much more to Camille Saint-Saëns than pianists in a zoo and macabre melodies for Halloween. Give him a chance to show he's serious. ■

Fred Flaxman's past Compact Discoveries columns are now available on the Internet's World Wide Web Classical Net Home Page. The Uniform Resource Locator (URL) is: <http://www.classical.net/music/recs/reviews/flaxman/>.

RIVER *From p. 11*

for the valley was "The Frog Pond" and people still call it that sometimes.

That seems like a long while ago, and to see the place now it's hard to imagine how it was when waterfowl wintered there and condors still soared above the hills. But the change came in a single generation, in the thirty years between my father's early manhood and my own.

My father came to a place of beauty to start a family because his birthplace couldn't provide a decent living. I had to do the same thing because my birthplace had become a wasteland of concrete and asphalt and smog and crime. I'm hoping that my son won't have to do it all over again, that maybe this time we've found a place that will stay beautiful and safe.

It's hard to say whether that will happen or not. Dangerous changes come, sometimes unexpectedly and sometimes slowly. But if this place is to survive, the Umpqua River, the living heart of these valleys, needs to be watched over and cared for so it can continue to take care of us, its people. ■

Robert Leo Heilman is an author and professional storyteller who lives in Myrtle Creek. These essays are excerpted from his recent book, *Overstory: Zero — Real Life in the Timber Country*, published by Sasquatch Books. The book will be issued in paperback in the fall.

ARTSCENE *From p. 29*

Umpqua Valley Arts Association, 1624 West Harvard, Roseburg. (541)459-2416.

◆ The First Annual Poetry Fair will be held May 24-26, Fir Grove Park, Harvard Avenue, Roseburg. For more information contact Umpqua Valley Arts Association at (541)672-2532.

Band Concert will be held on May 8 at 7:30pm; Community Concert Band on May 9 and 10 at 7:30pm; and the Spring Sing Concert on May 12 at 3:15pm. The Shasta College Student Bands and Choirs Concert will be on May 15 at 7:30pm; and Most Outstanding Music Student Recital on May 19 at 3:15pm. (916)225-4761.

Exhibits

◆ The 45th Annual Juried Student Art Show at Shasta College Gallery brings out the work of day and evening art students in a variety of artistic media. Call for information (916)225-4761.

Other Events

◆ The 25th Annual Art Festival and Oldtime Fiddle Jamboree will be held in historic Shasta on May 11 and 12 from 9am-5pm. (Alternate rain dates May 18 and 19). Shuttles available from Shasta High School and Montgomery Ward Parking Lots.

◆ The Redding Museum of Art and History presents the 1996 Children's Art Exhibition, opening May 7. The Children's Lawn Festival will also be held on May 7, from 10am-3pm. The Redding Museum is located in Caldwell Park on the Sacramento River in Redding. Museum hours are Tuesdays through Sundays 10-5pm. Admission is one dollar, and group tours are available by appointment. (916)243-8801. ■

NORTHERN CALIFORNIA

Theater

◆ Riverfront Playhouse presents *Shadowlands* by William Nicholson. Based on the true life events of C.S. Lewis, the play is a dramatic love story and deals with the questions of life and death and how personal relationships grow and change. Performances are May 10, 11, 17 and 18 at 8pm with a matinee on May 12 at 2pm. Tickets are available at Thompsons' Clothing, Downtown Mall. The Riverfront Playhouse is located at 1620 E. Cypress Avenue in Redding. (916)243-1351.

Music

◆ Shasta College will present several events in May. First, the Shasta Symphony Orchestra and La Belle Epoque en France with conductor Richard Allen Fiske, featuring the Redding City Ballet, Bruce King, Director, in a suite of dances from *Coppelia* by Leo Delibes on May 5 at 3:15pm. Then, the Shasta Community Jazz

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THEATER REVIEW

Alison Baker

Arcadia

By Tom Stoppard

Directed by Stephen Hollis

At the Oregon Shakespeare Festival

February 16–July 7, September 24–October 26

Iterated algorithms, landscape gardening, Thomas Love Peacock, determinism, the speed of light—the sheer number of ideas in *Arcadia* might cause the play to fly apart into chaos if Tom Stoppard weren't so clever at imposing dramatic order. *Arcadia* is like one of those children's trick pictures: the more you examine it, the more items you find camouflaged in the details—a book, a turtle, a steam engine.

Don't let the heavy-duty intellectual concepts deter you, though; you can call this play a mystery or a love story, and you won't be wrong.

The play opens in 1809 in a room at Sidley Park, an estate in Derbyshire, England. 13-year-old Thomasina Coverly (Christine Williams) is supposed to be studying math with her tutor, Septimus Hodge (Andrew Borba), but at the moment she's more interested in the gossip she overheard this morning: "Septimus," she says, "what is carnal embrace?" And so we plunge into the not-so-sub subtext of the play. A few minutes later, however, she articulates a mathematical theory so complex that Septimus is taken aback. This child is no ditz.

Septimus is soon charged with the aforementioned act by the wronged husband, Ezra Chater (Dan Donohue), who, it seems, is a minor poet (author of *The Maid of Turkey* and *The Couch of Eros*) who has just published his second book. Other denizens of the estate include Thomasina's mother, Lady Croom (Linda Alper), and her brother, Captain Brice (Anthony DeFonte); the informative butler, Jellaby (Paul Vincent

O'Connor); and Mr. Noakes (John Pribyl), the gardener, who has drawn up plans for transforming the estate's classical garden into a Romantic landscape complete with ruins and a hermitage.

In a new scene, the room is the same, but we find ourselves suddenly in the late twentieth century. Hannah Jarvis (Carole Healey), author of a recent bestselling biography, is doing research on

"the Sidley Hermit," about whom little is known. She's been given access to the estate by the modern-day Coverly family, which includes Valentine (Jay Karnes), a mathematician and scientist; his nubile sister Chloe (Mhari Sandoval); and their young brother Gus (Adam M. Hogan). Into the picture steps Professor Bernard Nightingale (Richard Howard) of Cambridge; he

is researching Byron's mysterious flight from England in 1809 and thinks Byron may have fought a duel at Sidley Park.

Amidst academic backstabbing and discussions of computerized grouse population studies, clues to the past slip into the present. As Hannah and Bernard explore the library and, er, the commode, they find Thomasina's lesson book, containing her mathematical equations; the tiny stick figure of a hermit drawn onto Mr. Noakes's diagram of the new garden design; Ezra Chater's friendly inscription in Septimus Hodge's copy of *The Couch of Eros*; and the name of Lord Byron included in the records of an 1809 hunting party.

They are finding out the truth of what happened two centuries ago—or so they

“
ARCADIA IS SO
INTRICATELY WOVEN
IT'S MORE LIKE
A RUSSIAN NOVEL
THAN A PLAY.

think. The clues to past events are plain as day, but the audience can see what those nineteenth century characters actually did, and we realize with amusement that the later residents of Sidley Park have gotten nearly everything backwards.

Arcadia is so intricately woven it's more like a Russian novel than a play. It bounces us back and forth between centuries, dropping hints and clues along the way. And it's refreshing to watch characters wallow in education as well as emotion; all this discussion of Romanticism and Classicism, Newtonian physics and the Second Law of Thermodynamics makes the audience feel intelligent.

But just as you can skip the war parts in *War and Peace* and thumb through to the peace parts, you could skip the science and literary history in *Arcadia* and just pay attention to the love stories. Because even as these characters engage in intellectual pursuits, they're fast and furiously pursuing carnal embrace. It's Chloe Coverly who articulates the theory that no matter what order the universe imposes, it's always upset by random sexual attraction.

The acting in *Arcadia* is uniformly good. I especially liked Jay Karnes as Valentine; his affect reminded me of real-life mathematicians and computer nerds I have known. Lady Croom is the perfect vehicle for Linda Alper's wonderful facial expressions. And Christine Williams as Thomasina and Andrew Borba as Septimus do a good job as student and tutor, too; they avoid cloying or coquettish behavior that could have marred the development of the relationship between them.

By the end of the play, the room is full of items; things from the nineteenth century are still there, and new items from the twentieth have collected. Among the items is a pet tortoise that Valentine feeds and calls Lightning. Tortoises are reputed to live a long time; this one might even be the same one that was at Sidley Park in 1809.

Who was "the Sidley hermit"? Did Lord Byron fight a duel at Sidley Park—if so, with whom? Did Thomasina discover a mathematical technique that couldn't be proved until the age of computers?

Lightning may know the answers, but he never tells. ■

Alison Baker's fiction received a 1996 O. Henry Award. Her latest book is *Loving Wanda Beaver: Novella and Stories*. She lives in Ruch.

POETRY

The War Horse

BY EAVAN BOLAND

This dry night, nothing unusual
About the clip, clop, casual

Iron of his shoes as he stamps death
Like a mint on the innocent coinage of earth.

I lift the window, watch the ambling feather
Of hock and fetlock, loosed from its daily tether

In the tinker camp on the Enniskerry Road,
Pass, his breath hissing, his snuffling head

Down. He is gone. No great harm is done.
Only a leaf of our laurel hedge is torn

Of distant interest like a maimed limb,
Only a rose which will now never climb

The stone of our house, expendable, a mere
Line of defense against him, a volunteer

You might say, only a crocus, its bulbous head
Blown from growth, one of the screamless dead.

But we, we are safe, our unformed fear
Of fierce commitment gone; why should we care

If a rose, a hedge, a crocus are uprooted
Like corpses, remote, crushed, mutilated?

He stumbles on like a rumor of war, huge
Threatening. Neighbors use the subterfuge

Of curtains. He stumbles down our short street
Thankfully passing us. I pause, wait,

Then to breathe relief lean on the sill
And for a second only my blood is still

With atavism. That rose he smashed frays
Ribbioned across our hedge, recalling days

Of burned countryside, illicit braid:
A cause ruined before, a world betrayed.

Eavan Boland, who read in the Rogue Valley in February, is the author of a number of volumes of poetry. The most recent are *In a Time of Violence* (Norton, 1994) and *An Origin Like Water: Collected Poems 1967-1987* (Norton, 1996), from which "The War Horse" is taken. She has also recently published a prose book, *Object Lessons: The Life of the Woman and the Poet in Our Time* (Norton, 1995). Eavan Boland lives in the city of her birth, Dublin, Ireland, but teaches one term a year at Stanford.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3-6 poems, a brief bio, and a SASE to:
Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street,
Ashland, OR 97520. Please allow two to four weeks for reply.

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5,6,7

12,13,14

19,20

at Rogue
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JULY 31

AUGUST

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